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THE MATINEE GIRL



FURTHERMORE, little girl who is going on the stage, don't make that serious mistake of the Sour Sisters regarding the stage-manager as your natural enemy. Presumably he knows more about acting than you do, else he would be in your place and you in his. If he proves to be, as the Sour Sisters think, an arrant ignoramus, his employer will soon discover it, measuring him, if in no other way, by the box-office receipts, and you, if you are of another class, will survive him in the company.

It is much more likely that he can give you much needed instruction, and that he won't be quite murderous nor impossible if you show a docile spirit. The "want to learn" attitude is soon recognizable, and no sane person ever tried to repress it. So while it is not necessary that you become so friendly with His Majesty that he feels it incumbent upon him to explore with his forefinger to learn whether you have a double chin, he will be a dense person indeed if you cannot soon signify to him that you are anxious to learn to act and that you are ready to obey any reasonable suggestion.

Don't think that you must be the bosom friend of every member of the company to prove that you are of friendly and democratic spirit. A star told me that after seven weeks of travel every traveling company knows all about every one in it. "That is the reason why we expect intractability and resignations at the beginning of the eighth week," she said. "The quarrels that follow familiarity have set in." Your family affairs, your private income, if you have any, even your personal ambition are not the crying questions with that company. It will get on quite comfortably without knowing anything about them. Think more than you talk, and when gossip is in the air bury yourself inaccessible in a book. Remember that your opinions on any subject, dramatic or personal, are immature and really of so little value that they are hardly worth expressing. If you admire some one in the company it is permissible to say so. If there is some one whom you do not admire there is not the slightest necessity of your saying so. "Be governed," as Van Dyke advises, "rather by your admirations than your disgusts." And obey his further advice if you want to avoid the drooping contour of the Sour Sisters' lips. "Think often of your friends, seldom of your enemies." You are not obliged to form any close friendships in the company, but as a member of society you are always expected to be humane and civil.

Be helpful always, officious never.

Read books and magazines on dramatic art or subjects correlated to that art. Read the biographies of contemporary players and of those actors who play no more. Read plays new and old.

Think every day whether you may not do something ever so slightly to improve your work in the part, but don't introduce new business without consulting your stage-manager, else your career with that company may be short.

Be sure that when you leave a new city you have seen and learned something of it, that when you return from your tour you will not feel, and your surprised and disappointed friends will not know, that you have traveled in vain.

You may hear in a traveling company, as you might in a Fifth Avenue exclusive function, the virtue or absence of it of some member discussed. Don't volunteer any opinion on the subject. Respect virtue, but remember that virginity may be only virtue in a limited sense, and that it is not the sole and exclusive trait of the virtuous character. Virtue is desirable—for both sexes. But there are characters that possess this trait who have absolutely no others to recommend them, and there are those who lack it who have all the rest. If you learn in your first season on the stage to reserve your judgment, on lips and in mind, you will have learned much.

Be legitimately, not inordinately, ambitious, my dear. Legitimate ambition is to desire to

do the best you can do; inordinate ambition the desire to do what Nature by her limitations has forbidden you to do. Having chosen wisely thus, frame in your memory these words of La Bruyere:

"There is no road too long for the man who advances without undue haste; there are no honors too distant to the man who prepares himself for them with patience."

Word went forth along the Rialto last week that Fay Templeton had achieved that scientific impossibility, galvanized a corpse, and many fared forth to see how she had performed the wonder. The yclept entertainment on the Aerial Garden had not been misnamed in the report of Miss Templeton's miracle. Lifting the Lid and The Whole Damm Family were guaranteed insomnia prescriptions before the injection of Miss Templeton into the cast. Clever people there were in the cast, but the play carpenter had given no one but Louis Harrison slumber preventing parts. For example, that song with which Stella Mayhew had been portioned may be judged by its refrain, "Tu'n Ovah, Lijah, Yo' on Yo' Back." A recommendation for any comedy and worthy a place on the billboard is "Libretto, Not by J. J. McNally."

And the corpse remained dead until there came upon the stage a stout woman, no longer young, whose claims to pulchritude are never made, because they would be instantly disputed; a woman in a cream and pink gown, with a cloak of pink lace and a broad brimmed hat. Fay employs the devices of the lace cloak and the large hat frequently, the lace cloak because she has fallen in with the French idea that flowing lines and full draperies conceal avoirdupois, and the large hat to balance a pair of well developed shoulders.

She has not been chaffering with Louis Harrison forty seconds before one discovers how she has performed the resurrection and longevity miracle for the Aerial roof "entertainment." One catches a glimpse of it first in a demure smile confined to the twitching corners of a grave pair of lips. It is revealed in the flash of a marvelously sophisticated pair of eyes. It is explained in a short scene in which is demonstrated the economy of the Templeton art. Not the slightest shadowy flicker of an eyelash but tells a story, not a swish of a beruffled skirt but speaks a line. Never a Templeton scene with a particle of wasted force. Every Templeton gesture is true as a fine-keyed chord. The part of a middle aged, oversophisticated dressmaker, or that other of Abie Damm, a small boy with almoner calves, was not inspiring. They were hopeless until imbued with the Templeton intelligence and the Templeton economy of dramatic values.

Every beginning and ambitious actress should see Fay Templeton act. Throughout her scenes one thinks not "Genius"—abused word—but cultivation, cultivation, cultivation. Fay Templeton is the orchid of burlesque.

How kind she was to Lillian Russell in her imitation of the perpetual beauty! On Miss Russell's desk in her handsome home on Fifty-seventh Street is a photograph of Miss Templeton inscribed "To Nellie, with love," and how could she after that sincere inscription give more than a delicate hint of those irritatingly thin, high, nasal tones? She imitates the old comic opera airs, the gracious manner, the non-excess of temperament, and just indicates the trying notes. What could she do more, remembering the inscription on the photograph? Much more harshly does she treat Fay Templeton in an imitation of herself. And when she comes forth as an organ

grinder, looking handsome, though stout, and plays, sings and swears, one is reminded that burlesque is after all truly legitimate acting with an odd little pendant of absurdity to convert earnestness into jest.

Hattie Williams has developed, within the memory of this writer, from a healthy young woman appearing somewhat crudely in an indifferent and vulgar part with the Roger Brothers into one of the most amusing interpreters of low comedy on the American stage. She has a good stage presence, has no self-consciousness, and is magnetic and intelligent, but on the sixling night when I saw her in The Rollicking Girl she displayed two glaring faults. She sang a third of her notes through her nose and half of her scenes degenerated into a laughing act, while Sam Bernard gaped her, the audience and the world at large.

I have never been able to see geying in any other light than as an insult to the audience. True there were only a corporal's guard or two at the theatre that hot night, but presumably they had paid for their tickets, and each dollar represented an even hundred cents. In the event of there being but two persons in an audience, one a deadhead and the other a man who had paid his entrance fee, that man is entitled to the best the players can give. An audience, whether it reveals its temper or not, is inwardly restive and indignant under the visitation of horse play not on the bill, and if a player thinks he is endearing himself to the public by injecting spontaneous vulgarities he is making a mistake far from comical.

Something new in comedy is Mary and John, by Edith Ellis Baker, which will have its first presentation at the Manhattan Theatre in September. Mrs. Baker, who is an experienced actress as well as playwright, has an opinion that amounts to a conviction that the mass of Americans are normal, decent beings, whose idea of a joke is not the spectacle of Brown wearing horns or of Smith deceiving his wife. "Our standard of humor is not Gallic," says Mrs. Baker, and she demonstrates in this clean domestic comedy turning upon an important but much slighted cog in household machinery that there is a distinctively American brand of humor, clean, fresh and bubbling as the mountain stream beside which some of the player folk are happily dawdling these toasting days. The Matinee Girl has heard and enjoyed Mary and John, and expects to repeat that enjoyment in September, enhanced by Amy Ricard and Annie Yeamans.

An actor writes me that he is spending his vacation working on a farm in the Far West. "I have my trunk with me," he writes, "I owe not any man, and I am earning twenty-two dollars a month and found, and, this may amaze you, I'm enjoying it." He turns in at eleven and turns out at half past five. He is extracting the lactical essence from cows, pitching hay, feeding pigs, and bedding down horses. "And the farmer and his wife work as hard as any of us," he says. He writes me a pencilled note quoting Ibsen and saying that it gives one a wonderful balance of ideas to live near the soil. I respect this actor, who in refusing to idle or borrow is in goodly company. Edwin Arden proudly tells of the days when he "roughed it," and was glad to wait upon the table in a Western town. And William Faversham shows more vanity about the fact that he helped to build Washington Bridge, just out of New York, than he has ever evinced in any of the roles he has created.

You may be a better actor, you'll certainly be a manlier man, for this tumble with the simple life, "Address All Agents." I want to hear from you again, and I expect some day to record a big dramatic success of yours. I believe more than all else in the stout heart as a success maker.

A bootblack who has graduated from Park Row, where he shined the boots of newspaper men, is stationed on the Rialto, where the speech of his former sphere still clings to him.

One very tall actor whose feet are not disproportionate to his height was Tony's customer last week. The actor waxed jocose. He beckoned to a friend.

"Tony will give you the next shine," he said. "He will do two pairs for fifteen cents." "No, sah," returned Tony. "Fac is I'd rather charge you space foh you'a."

THE MATINEE GIRL.

CUES.

After the dissolution of his partnership with Frederic Harrison, Cyril Maude will tour England with The Beauty and the Barge, in which Nat Goodwin will appear at the Lyceum Theatre in New York Sept. 7.

Forbes Robertson has abandoned the idea of producing Diplomacy at the New Scala Theatre, and will open in a new play with Gertrude Elliott. They will visit America later in the season.

The Prince of Pilsen recently closed a highly successful season in Boston, where it was first presented four years ago. The Prince was the last of the Savage attractions to come in from the road.

Nannette Comstock and Miriam Nesbitt arrived on the *Manitowag* July 17.

Etta Hawkins will return to the stage as a member of the company to appear at the Madison Square Theatre early in September in The Prince Chap, by Edward Pepie.

Walter Thomas, who has been Summering in the Malvern Hills, Worcestershire, England, has returned to New York on the American Line, and will act here next season again. Mr. Thomas had several good offers to remain in England, particularly one from Fanny Brough to support her in a new play, but decided to return to this country. His health, after his nervous breakdown of last season, is fully restored.

George Henry Trader has returned from Berlin and Paris, where he has been investigating electric lighting for theatres.

The theatre at Pensacola, Fla., has been remodeled and improved and the seating capacity increased to 1,600.

No performance of The Rollicking Girl was given at the Herald Square Theatre last night, and the theatre remained dark the rest of the week. Mr. Bernard, Miss Williams and the other members of the company have been playing continuously since last August, but the heat of last week was too severe to continue.

Allie May has been so successful in the title-role of The White Tigress of Japan, that Charles A. Taylor has decided to feature her the coming season in it through the South and West.

Albert Washington will hereafter use his right name, Peter Don, on account of there being so many Washingtons in the profession. He is at present the principal comique with the Arnold Stock company, playing the Ohio circuit of parks.

Sam Bernard, while spending his four days' vacation at Far Rockaway, got homesome and invited thirty members of the chorus of The Rollicking Girl to be his guests at the beach for the afternoon of July 20. They accepted and enjoyed a dinner with the comedian.

Wilton Lackaye will make a tour of the Pacific Coast under the management of William A. Brady, opening in Duluth Aug. 11.

Preston Kendall, who has been Summering in Colorado, will make a hurried visit to Mexico before his return to New York in August. He has signed with Mr. Brady and will be with The Shepherd King again next season.



THE EDWIN FORREST HOME.

The stately beauty of the Edwin Forrest Home is well shown in the accompanying illustration. With its spacious grounds overlooking the Delaware River, the building and its location are ideally suited to its present use. During the

Spring the house and grounds were thoroughly renovated, the walls of the dining-room, library, halls and stairway stripped of their old paper and beautifully tinted, and the whole place made fresh for the summer. The guests at the Home

now include Elizabeth Anderson, Mrs. Kate Ludlow Little, Mrs. Harry Watkins, Mrs. Angela de Bussy, Mrs. Katherine Hackett, Mrs. Anne Ware, Harry Bascorb, Beverly W. Turner, Charles W. Pyffe, and John L. Saphock.

OLD ENGLISH THEATRES.

Travelers' Accounts of British Amusements in the Sixteenth Century.

I.

When the Spanish nobleman Don Manrique De Lara visited the Court of Henry VIII in 1543 the only public places of amusement that his secretary could find to record in an account of the sojourn were the circuses where the cruel sport of bear-baiting was indulged in. Thirty years or so later when the players were prohibited from acting on their temporary stages in the inn yards in the city they went northward to Finsbury Fields and southward across the river to the Banks (in either case beyond the jurisdiction of Bumbledom), and, taking these old circuses as models, erected the first permanent playhouses. Hence the Elizabethan theatre of the common order was little better than a platform erected in an arena. The audience completely surrounded the actors, a disposition that rendered the use of scenery impracticable.

We have reason to feel grateful to the many intelligent foreign travelers who recorded their impressions of Elizabethan England, for much of our knowledge concerning the primitive theatres is due to their forethought. One important deduction permissible from the impressions of that worthy Ulm merchant, Samuel Kiechel, who visited London in 1585 in the course of an extensive survey of Europe, is that the only public theatres then in existence were those of the English capital. He was particularly struck with the arrangement of the auditoriums with their three rows of superposed galleries, a disposition *sui generis* and derived, as we have seen, from the old circuses for bull and bear baiting. It was a forestallment of the general European system of more modern times that came into vogue about the end of the seventeenth century. The earlier continental playhouses were devoid of boxes or galleries, and were arranged in a simple amphitheatre on much the Greek or Roman plan, although mostly with seats arranged on parallel straight lines instead of concentric curves.

According to Kiechel, the English players acted nearly every day in the week. They were prohibited, he says, from acting on Fridays or Saturdays, but very seldom observed the law. The long existent practice of charging double prices on the first day of a new play was of Elizabethan origin. Kiechel estimates that under the best auspices (that is to say, on a premiere) a full house would amount to fifty or sixty dollars, or from ten to twelve pounds of English currency. As money in the year 1585 had about six times the purchasing power it has now a maximum receipt on this showing would have totted up to about £75. How many spectators went to this sum it would be difficult to say, as the evidence concerning prices of admission is very conflicting, different sums being charged at different houses; but as twopence seems to have been the most usual fee to the popular parts it seems unlikely that the holding capacity exceeded a thousand.

To the visit of the Dutch scholar, Johannes de Witt, in 1596 we owe the only contemporary sketch of an English playhouse extant, the well-known and frequently reproduced drawing of the interior of the Swan. It sounds audacious to offer a note of warning regarding this *trousselle* at this late day, so widely and implicitly has it been accepted; but the more one studies the physical conditions of the Elizabethan playhouses the more one is inclined to believe that the sketch is neither photographic in its accuracy, viewed purely as a pictorial record of the Swan, nor trustworthy as evidence regarding the arrangement of the other theatres. There are even disputable points in the accompanying Latin description of which the following is a translation:

"There are in London four amphitheatres of noteworthy beauty, which bear different names according to their different signs. In each of them a different play is daily performed before the people. The two most magnificent of these are situated across the Thames on the South side, and are called from the signs suspended over them *The Rose* and *The Swan*. Two others, *The Theatre* and *The Curtea*, are situated outside the town to the North, on the road which is entered through 'the episcopal gate,' generally called Bishopsgate. There is also a fifth, but of a different construction, meant for baiting of wild beasts, in which many bears, bulls and dogs of an extraordinary size are fed in separate dens and cages, which are baited to fight, and thus afford a most delightful spectacle to the people. Of all the theatres the largest and most magnificent is the one whose sign is a swan (generally called *The Swan Theatre*), as it holds three thousand persons and is built of flint, of which there is a large abundance in England, supported by wooden pillars. The paint that covers these pillars produces such an excellent imitation of marble that it baffles even the sharpest eye."

Relative to the different construction of the bear-circus, it had, of course, no stage and there was no "pit" in the theatrical sense of the term, as the whole of the arena was given over to the spectacle; otherwise the disposition of the auditorium was much the same as in the ordinary playhouses. This is shown by the fact that in 1613 this very bear-circus was reconstructed so as to admit of being used for acting and bear and bull baiting indifferently. All that it really required extra to constitute it the Hope Theatre was a removable stage.

Research has shown that the Swan Theatre

was a wooden structure erected on a brick foundation, so that de Witt and his accessory Arend von Buchell must be arraigned at the bar for the statement regarding the utilization of flint. Wooden houses were very general in London down to the time of the great fire, when the danger of employing such inflammable material was potently exemplified.

Then, again, the Swan, with a holding capacity of three thousand people, is much too big a pill to swallow. Reckoned at a modest estimate of twopence per head, a full house would have amounted to some £25, or about double the maximum sum spoken of by Kiechel. And Kiechel, mark you, was a business man, and not likely to err in his computation.

If Johannes de Witt's visit is correctly assigned to the year 1596 (a doubtful point), it must have synchronised with the coming of Ludwig, Prince of Anhalt, whose poetical record of his experiences has been handed down to us. He, too, speaks of four playhouses, but adds, what his plebeian contemporary omits, that these were used not only as theatres, but as arenas where bulls and bears might be baited and cock matches fought. The statement seems rather sweeping, is applied to all four houses and infers the use in each of removable stages; in the absence of corroborative evidence it cannot, we fear, be implicitly accepted.

In September, 1598, Paul Hentzner, the Brandenburg jurist, visited London in the course of his travels and evidently saw all there was to be seen. He, too, contributes to our knowledge of the theatres, while contriving on one point to contradict de Witt. "Without the city," he says, "are some theatres, where English actors represent almost every day comedies and tragedies to very numerous audiences; these are concluded with excellent music, variety of dances and the excessive applause of those that are present." He then goes on to say that all these houses are built of wood, and that adjoining one of them is still another place "built in the form of a theatre," and devoted to bear-baiting. Playgoers, we are told, were to be seen constantly smoking clay pipes (no wonder the building was open to the elements!), and "fruits, such as apples, pears and nuts, according to the season, are carried about to be sold, as well as wine and ale." Even to this day the English playgoer of the lower middle classes cannot sojourn for long in a theatre without eating and drinking something; and it was this constant refreshment of the inner man that struck Thomas Platter most when he visited London for a month in the Autumn of 1599. Platter was a native of Basle who kept a diary, and a selection of his jottings from the original in Basle University was published five years ago. From him we learn that the major portion of the audience watched the performance standing in the pit. Those who wanted the comfort of a seat and of a cushion had to pay more money and resort to the galleries. Very rich people, who desired to display themselves as well as to participate in the enjoyment of the play, could be accommodated with stools on the stage. All this can be corroborated from insular sources, but on one point Platter is specially illuminative. "The players," we are told, "wore the most costly and beautiful dresses, for it is the custom in England that when noblemen or knights die, they leave their finest clothes to their servants, who, since it would not be fitting for them to wear such splendid garments, sell them soon afterward to the players for a small sum." In Restoration times it was still customary for the actors to array themselves in the richly-laced cast-off garments of the nobility, but by that period it had become usual for the owners to make presents of them direct.

Judging by the remarks of Orasio Busino, the audience at the Fortune playhouse in Golden Lane, Middlesex, was of a quieter and more refined type than that which frequented the Bankside theatres. Busino came to London in September, 1617, as chaplain to Piero Contarini, the Venetian ambassador, and during his stay wrote a series of interesting letters to certain patrons of his in Italy. Suffering from nervous shock through the sudden death of a friend, he was taken to the Fortune for distraction, where he evidently saw Webster's great play, *The Duchess of Malfi*. Like most foreigners, his ill-knowledge of English prevented him from following the play closely, but he confesses that "some little amusement may be derived from the various interludes of instrumental music and dancing and singing; but the best treat was to see such a crowd of nobility so very well arrayed that they looked like so many princes listening as silently and soberly as possible." Such conduct was, of course, in keeping with the English penchant for taciturnity but its unusualness would be apparent to the native of a country whose inhabitants cannot even yet sit for ten minutes in a theatre without chattering. Moreover, Italy in the seventeenth century did not believe in the promiscuous mingling of the sexes at public entertainments, and hence Busino's further comment that "these theatres are frequented by a number of respectable and handsome ladies, who come freely and seat themselves among the men without the slightest hesitation." His only grievance (based on second-hand information) was that on the stage in Protestant England the Roman Catholic Church was scurvily treated.

Saint-Amant was a stranger within London's gates in 1643-4, and from all accounts not too well received. In revenge for his scurvy treatment he wrote a series of epigrams and caricatures in verse on England and the English, which, when one has made due allowance for the bias of the writer, afford a vivid picture of the times. Such, it would appear, was

the extreme popularity of the theatre that the merchant and the shopkeeper thought nothing of neglecting his business to go to the play. Performances, it must be remembered, then took place in the afternoon. Ben Jonson was then the god of the playgoer's idolatry. If Saint-Amant is to be believed very little justice was done to him by the players, who were seldom well grounded in their parts and often spoilt a scene by coming on the stage prematurely. Their woeful attempts at gesticulation are also scoffed at by the fastidious French critic, who complains they are at a loss to know what to do with their hands. In common with later visitors from *la belle France*, he is shocked at the number of murders in English tragedies and avers that an English audience is incapable of growing enthusiastic about any play that is not replete with battles and bloodshed. At a later period St. Evremond, who resided for a number of years in London, palliated these defects in saying they correlated with the Anglo-Saxon temperament. "Eyes eager for cruel sights want to see murders and bloody corpses. Death is so little to the English that to move them pictures must be shown more baleful than death itself." W. J. LAWRENCE.

AUSTRALIAN NEWS.

Andrew Mack's Success in Sydney—Monsieur Beaucaille Revived—Notes.

(Special Correspondence of The Mirror.)

SYDNEY, June 19.

Andrew Mack's Sydney season opened auspiciously at Her Majesty's Theatre on Saturday last, when he repeated his Melbourne success as Tom Moore before an overflowing house. We were led to expect a great deal from Andrew Mack, as his management refrained from keeping us in ignorance of his reputation in other climes, and expectation in this case has proved realization. In Mack we did not find the stage Irishman, but the typical Irishman, full of Hibernian humor and with a splendid stage presence and diction. His love making is as convincing as it is pleasing, and his rendition of favorite Irish songs most captivating. The management has also been fortunate in its selection of the star's support, which includes Josephine Lovett (Bessie Dyke), Annie Mack, Berlein, Eddie Heron, Edwin Brandt, Luke Martin, Myron Calice, Winnie Farrell, Etta Martin, Mae Stevenson, Edward McCormick, and John Robertson.

Monsieur Beaucaille was revived at the Royal on Saturday, when Maud Jeffries reappeared in her old part as the Beauty of Bath. In the absence of Julius Knight, who is now convalescent, J. B. N. Osborne essayed, with a degree of success one would hardly look for from such an inexperienced actor, the part of the *débonnaire* Frenchman. The audience, a large and fashionable one, was attracted no doubt in a measure by the curiosity to see a member of one of our best known New South Wales families, to whom the public's gaze has already been attracted by his marriage to the beauty actress with whom he is now acting. Others in a good cast were Harry Plimmer, Wontner, George Chalmers, Frank Stirling, Rakell and Marie Russell.

The Lady of Lyons will be revived for the remaining nights of the season, and on Saturday next J. C. Williamson's Gilbert and Sullivan repertoire company will commence a season at the Theatre Royal, producing the old favorites, *Yeoman of the Guard*, *Mikado*, and *Gondoliers*.

The Westminster Glee and Concert Party will on Wednesday give their 600th performance. Their present Sydney season has proved so far very satisfactory, and a change of bill is given every night. On Wednesday Roland Henry, the English monologue artist, will make his first Sydney appearance with this combination.

John F. Sheridan and Maud Amber continue to meet with due appreciation at the Criterion, where King Dodo has caught the public fancy.

Frank W. Clark's Folly company still occupies the Queen's Hall, where the present bill includes Lizzie Kirk, Harry Shine, the Stagpoles, and Victor the clever ventriloquist.

George Fuller Golden, the society entertainer, is proving a strong draw at Rickard's Tivoli Hall, where are also Fred Blisset, Maud Beatty, J. W. Winton, Nat Travers, and Alice Guerra.

Jessie MacLachlan, the Scotch songstress, is due back in Sydney to sing on June 27, 28, and 30.

Nance O'Neil had a great reception in Melbourne on Saturday night last.

THORNTON DALY.

THE BROOKLYN ACADEMY AND THE LAW.

There is some friction over the acceptance by the Building Department of the plans for the new Brooklyn Academy of Music because of a technicality concerning courts.

The new law as to theatre construction requires that there shall be an open space entirely around such a structure. As the front and two sides of the Academy are to be directly upon streets, a court in the rear is the only one required. The trouble is about the rear of the building.

Colonel Willis L. Ogden, of the Building Committee of the Academy Association, says that the plans allowed free egress from three-fourths of the rear section of the Academy, and that it would be a simple and easy matter to allow egress from the remaining fourth. There is no real trouble over the matter, and there would be no delay in the work of constructing the building. The building will be a handsome structure, and will reflect credit on the public spirit responsible for it.

SETH CABELL HALSEY.



Photo by Hall, N. Y.

Seth Cabell Halsey, who is pictured above, is one of the successful leading men on the stage. During his seven years' experience he has played over eighty parts, and has been associated with Robert Hilliard, Eugenie Blair, and with Ben Greet's players in Shakespearean roles. He has also been connected with the Pittsburgh Stock company, Empire Stock company, and the Lafayette Stock company. Mr. Halsey is a member of the Actors' Society, the Masons, and the Y. M. C. A. He has not yet signed for the coming season, although he has received several good offers.

ETHEL BLANDE.

The subject of the first page illustration of THE MIRROR is Ethel Blande, well known as an actress of ability and promise. Though a native of England, Miss Blande has spent the major portion of her stage career in the United States; and has become thoroughly adapted to her environment. She began acting in England at a very early age, and soon earned a creditable reputation.

The temptation to visit America was strong upon her, and when the original Charles's Aunt company planned its American tour Miss Blande was specially engaged for one of the prominent parts. The success of that farce-comedy and its original clever company of players is pleasing stage history. For three years Miss Blande remained with Charles's Aunt. Her good work attracted the attention of managers, and she received several flattering offers to remain in this country. After playing a number of strong character roles in successful productions, she found herself in demand for stock work with the first class companies. Her English training stood her in good stead, and her performances earned for her high praise from press and public. Her determination to remain in the United States was suddenly strengthened and diverted into pleasant channels by her marriage to a clever young leading man of the same company—Leander de Cordova—a union of unusually happy features.

Miss Blande joined the forces of Charles Frohman, and played in several of that manager's successes, notably in *The Girl and the Judge*. It may be mentioned that she became a favorite of the late Mrs. Gilbert, and was one of the friends remembered in her parting gifts.

Now that her husband, Mr. de Cordova, has become an actor-manager, Miss Blande has refused various good offers made her, and will remain under his management. This season she will be seen in a forceful character role of her own origination in *de Cordova and Allen's* production of the new drama, *The Shadow Behind the Throne*. Miss Blande is a young woman of unusual intelligence and education, a close student of the drama, and besides has the requisites of good looks, energy and equanimity natural to her English origin that make for sure success. Her home life is ideal, and her success has been earned by hard work.

ENGAGEMENTS.

Margaret Crawford, by Henry W. Savage, for contralto roles in his English Grand Opera company. Miss Crawford has had a wide experience both abroad and in this country. She was for two years the leading contralto of the Stadt Theatre, Halle, and sang in Wiesbaden and at Frankfurt-on-the-Main. During last season Miss Crawford was understudy to Madame Schumann-Heink and a principal soloist during Walter Damrosch's concert tour.

Florence Connor and Cecil de Mille, for *The Prince Chap* by Edward Peple that will open the season at the Madison Square Theatre in September.

Maud Granger, for a *Four-leaf Clover*, to support Edna Ang.

Through the Matt Grau Agency: Gus P. Thomas, Helen Dexter, Mr. Crutwell, Adele Rafter, J. Davitt, H. Sachs, Miss Creighton, and chorus of twenty-five, for the Little Johnny Jones company; E. J. Burns, for *Running for Office*; Amelia Stone, May Taylor, Elsie Ewell, Evelyn Porter, Dorothy Thurman and John Keefe, for the Kafomulom company; Max Goodman and Frances Searf, for Lewis Morrison's *Faust* company; Pearl Weber and J. T. McMillan, for the Devil's Auction company; Leon Pollock and Nixy Wing, for York and Adams; P. J. McCarthy, for *The Sultan of Sulu*; Grace Turner, Jessie Kane and Willie Barrows, for *The Girl from Kay's*; Arthur Woolley, for the School Girl company; Jethro Warner and wife, for the Tenderfoot company; Belle Gulliver, Mabel Bourne and Elizabeth Youngs, for the Holly Tolly company; Maud Carey, Anna Raymond and Robert Hager, for the Ham Tree company; A. J. Stasting, for *The Irish Pawbrokers*; Doris Goodwin and Lillian Williams for *The Chaperons*; Katherine Maynard and A. Philbrook, musical director, for *Black Crook*; Atalie Clair, Jim Harrington and wife, Jack Raffael and chorus of twenty, for *Pinocchio* company.

Edwin B. Bailey, specially engaged to play the part of Jacob Engstrand in Ibsen's *Ghosts*, supporting Harry Montayer, who opened at the Bolshoi Theatre, Los Angeles, Cal., last week.

Henry B. Harris has engaged Frank J. McIntyre to support Robert Edson during the coming season, beginning Aug. 28 at the Savoy Theatre. With this exception Strongheart will remain the same as the original production.

Adelaide Randall, for leads at the West End Heights Theatre in St. Louis, replacing Helen Lockaye.

THE ITALIAN STAGE.

A Workingman's Play—The Devil in Holy Water—The Romantic Woman Revived.

(Special Correspondence of The Mirror.)

ROME, July 10.

There was a time in Italy when an author was raised to a position somewhat above other men; and when he brought forth a masterpiece a crown of glory was placed upon his head. This is no longer so, however. Art has become socialist, and literature a democracy. A writer dons a workman's blouse, and tucking up his sleeves, sets about making words. At one time, talent, if not genius, was considered necessary to write a novel or a play. But we have changed all that, and our best Italian writers of the present day are taking up the cause of the disinherited of the earth. This has brought about a curious state of things. These men of the people are not pleased with the way they are depicted in book and play. Their "real life," they say, is not truly depicted, nor their language, which the authors make too high sounding; so, what are they thinking of doing? Nothing less than to write their own books and plays, and to perform in the plays themselves, in a theatre of their own!

One of these plays has already appeared. In the Italian Parliament there is a workingman Deputy (the Honorable Peter Chiesa), and he has recently brought out a three act play at the Queen Margherita Theatre, at Riva. The title of the play is *For the Others*. The audience was composed entirely of workmen, and what they heard were their words, as spoken at workmen's meetings, etc., and they frantically applauded every word against the clerical, who are universally abhorred in Italy. Socialism is the theme of this new play, and there is a touch of sentiment running through the whole. The success of the piece was great. The workmen saw themselves reflected on the stage as in a mirror, and they liked what they saw.

We may expect in time to have a new *Hamlet* written by a street sweeper; and every tradesman will have his playwright to sing his wares to a responsive public. We may even come at last to a "Playwrights' Co-operative Society." Everything is possible now that the first stone has been laid for a new workmen's theatre, for workmen, with plays written by workmen, and played by workmen. I really think that there is more money in this "spec" than in D'Annunzio's "classic" theatre. Anyhow, it will be more amusing!

Appropos of classics, Glacosa, the first classic dramatist in Italy, has met with half a fiasco (failure) here in Rome, with his new play, *The Strongest*. As I have often said, and repeated, whenever Glacosa leaves his own classic, romantic medieval field he is a disappointment, and yet, he is always the same powerful writer. But his modern plays lack interest, although here and there they may contain a strong scene or two, as in this play, *The Strongest*, where there is a fine scene between father and son, which aroused the house to enthusiasm. Unfortunately, this was followed by a succession of weak scenes, which proved very wearying, and the curtain fell to frigid silence.

Who is the strongest in this play; the father, who is moral in private life, but immoral in business; or the son, who is a mask of virtuous ideas, an abstraction, an inanimate representative of rational probity? Does Glacosa mean to show that in actual life great ideas succumb to necessity, often cruel in its struggle? No, Glacosa's idea was to show the triumph of virtue. Yet not a glimpse of this triumph is to be caught in the whole play!

The Devil in Holy Water has been reproduced at the National Theatre with some success. Its humorous side is now better understood than when the play was first given in Rome. Even the critics, who had not to give a fresh account of the play, enjoyed it as much as the general public. The curate's part was taken by Garavaglia, who is rapidly becoming one of the greatest actors on the Italian stage. His versatility, indeed, is something. He is as great in tragedy as in comedy, and his acting as a modest, pious, smiling country priest is as original as it is true to nature. Calabresi, who first undertook the part, made the curate a jolly fellow. But Garavaglia makes him tender-hearted, tolerant, serious, simple and dignified. His smile is tinged with melancholy, such as the experience of life but too often teaches. His make-up also is a pale cheek and a thin person, the result of prayer and fasting. He is the Holy Water of the title; and the devil is a free-thinking chemist. There is a pretty girl's part and a grumbling old woman in the play, which, taken altogether, is better than most modern plays; and, for a wonder, it is clean. After all, honesty is the best policy, even in a play.

The revival of Castelvoglio's old comedy, *The Romantic Woman*, proved quite a success, and is an encouragement to revive other antiquities of the Italian stage. It was a very great success when it first appeared, for it showed up society as it then was. But, as society changed, so did the play fall into oblivion. Castelvoglio took his plots from the French novels of the first half of the last century, and merely changed the scene from France to Italy. They are mostly moral, and of a domestic type.

The Romantic Woman, however, is more Goldonian than French. Of course it is old in style, but it is a novelty for the present generation of playgoers in Italy, and it made people laugh, which is more than a dirty French farce can do, at times, as, for instance, *Gigolo*, in which a father, to separate his son from the wiles of a low, bad woman, makes her his

mistress, instead. This was too much even for a Summer audience, which is not so refined as a Winter audience, here in Rome. So the play was deservedly hissed by the disgusted audience, notwithstanding the efforts of all the artists to tone down the offensive situations as much as possible!

Another disagreeable play is *The First Sin*, written by an old Roman poet, who ought to have known better. Here we have a poor girl, whom a villain has seduced, and then left with a laugh and a whistle. In the end she throws herself in the Tiber and her brother kills the betrayer.

Parker's *Cardinals* is a great success, and Garavaglia plays it magnificently. I repeat, Garavaglia is already one of the greatest artists in Italy, and will soon be the greatest artist, or I am much mistaken.

A new play, *Lidia*, by Damiano Socali, has been given in Belluno with much success, the papers say. I have not seen it yet.

At the last examination of the pupils of the St. Cecilia Academy a little girl, in short frock, and hair down her back, quite electrified the audience by her violin playing. She handled the instrument with the experience of an old professor; and when she played her face bespoke rapture. She is decidedly a born violinist. She was recalled three times, a thing unknown in the St. Cecilia Academy. The Queen was present. A brilliant career lies before this little genius. Her name is Barbatì, and her master is Pinelli.

It has come to note that Donizetti's heirs have not received a single royalty for the composer's operas since 1870, owing to the fraudulent practices of a delegate of the Paris Society of Authors. The authors of the libretti, on the other hand, have always received the royalties on their books. Donizetti's heirs are going to bring an action against the Paris Society of Authors, who will be obliged to refund the royalties due to Donizetti and his heirs. An opera does not fall into public domain until after fifty years after the death of every one who collaborated on it, whether for the music or the words. The Society will have a big lump to pay, and Donizetti's heirs will be the richer by several thousands of dollars. S. P. Q. R.

AMONG THE DRAMATISTS.

Under the pen-names of "Elizabeth Stroud" and "Edith Melville," Lady Betty Balfour and Mrs. Alfred Lyttleton have produced their new play written in collaboration with J. Conduarier, called *The Faddists*, at the Foreign Artists' Benevolent Society matinee at the New Theatre, London. The play is a skit upon some of the social fads of the moment and treats especially of the physical culture movement and the way society has taken it up. The chief characters are a German governess, a lady with a diet fad, a French nobleman and an American doctor.

Jerome K. Jerome, who is writing a play for Mr. Frohman, will reach New York Oct. 15 under contract to deliver readings for four months in America.

Gustave Kerker is at work in London with his old partner, C. M. McLellan, devising the plot for a new musical play. Mr. McLellan's comedy, *On the Love Path*, will go into rehearsal next month at the Haymarket.

The real reason why J. M. Barrie is coming to America, according to a close friend of the novelist, is the idea of having a house boat like William Gillette's *Aunt Polly*, which has been floating about the Sound for years. Mr. Barrie has been admiring pictures of Mr. Gillette's craft for some time. He has booked his passage for Sept. 1 and will pass some time with the actor on the boat. In Mr. Barrie's party will be J. T. A. Manson, who has written a play called *Marjorie Storde*, which Charles Frohman will produce in America, and E. A. Smith, a writer of children's stories.

Mrs. Jane Maudin Feigl, the author of *Texas*, which had a metropolitan hearing last season, has just completed another play of Western life, entitled *The Rose of Bovina*.

The Clansman, a play based upon the story of that name by Thomas Dixon, Jr., and also one on his other novel, "The Leopard's Spots," has been completed by the author and will be produced Sept. 21 in Norfolk, Va. The piece is booked for a New York engagement after a Southern tour.

Henry Guy Carlton, left St. John's Hospital, Long Island City, recently much improved in health. He had been there for some weeks, after his return from Jacksonville, Fla.

Owen Hall, author of musical comedies, is writing a musical sketch for Elsie Molloy, entitled *The Lady Bankrupt*, which will shortly be staged at a music hall in London.

Lewis Waller is to be seen as Robin Hood in a new play bearing that title, written by Henry Hamilton.

E. H. Sothern is taking preliminary steps for the production of *Pearls of the Wolf*, a poetic tragedy by Percy MacKaye, after his joint starring tour with Julia Marlowe is ended. It was written for Mr. Sothern and has recently been published by the Macmillan Company. Manuel Klein will write the music for the piece.

GOSSIP.

The Murray Hill Theatre will reopen under the management of William T. Keogh early in August. A new entrance has been erected on Forty-second Street at a cost of \$10,000.

The Fourteenth Street Theatre will open Monday evening, Aug. 21, presenting Billy B. Van in *The Errand Boy*, which will play an engagement of two weeks.

The New Star Theatre, New York, will reopen on Saturday evening, Aug. 5, presenting A. H. Wood's production of *Past Life* in New York, with Julian Rose.

William T. Keogh, manager of the Star, Murray Hill, and American theatres, has selected John B. Fitzpatrick as business-manager of the last named house.

Billy B. Van in *The Errand Boy* will again be sent out by the P. H. Sullivan Amusement Company. Rehearsals began last Saturday for three weeks.

BERLIN AMUSEMENTS.

The Family Day Produced—Popular Priced Opera Succeeds—Plans for Next Season.

(Special Correspondence of The Mirror.)

BERLIN, July 10.

Berlin is suffering from a wave of heat such as "the oldest inhabitant" can hardly recollect. Not only have there been many prostrations from the unusual temperature, much suffering among animals, fourteen horses dying in the course of one day, but the street-car rails on the Opernplatz spread to such an extent that traffic had to be suspended. For several hours men were busy with the hose trying to cool the rails by letting water play upon them. Streets paved with asphalt also suffered, for the terrific heat softened the pavement to such a degree that every wheel passing over it left a more or less deep impression, utterly ruining it in places. It goes without saying that the attendance at the theatres suffered while the heat lasted, but the true Berliner is too fond of pleasure to allow himself to be "scared off" for any length of time.

At the Neuen Theatre Kadelburg's wonderfully clever and most amusing comedy, *Der Familientag*, scored a great success. This is the play which was performed simultaneously in forty different cities throughout Germany and Austria on December 26, or as it is called in German, the second Christmas day, which is considered of almost as much importance as Christmas day proper. Mr. Kadelburg had clearly a good eye for business when he stipulated that his comedy must see its first performance everywhere on that particular day, when all theatres are simply packed. The *Family Day* was performed at Vienna, Breslau, Frankfurt, Leipzig, Cologne, Hamburg, etc., and became famous in one night, besides securing for itself a unique record.

At the Schiller Theatre opera at popular prices deserves more than one word of praise. Thanks to the efforts of its indefatigable managers, we are given an opportunity of hearing operas which heretofore were seldom heard in Berlin, except upon such occasions as visits from some foreign prima donna. Thus we enjoyed an excellent performance of *The Barber of Seville*, the part of Rosina being sung by Frl. Careni with much finish and ease in the difficult coloratura passages, such as we have seldom heard from any but Italian songbirds. Careni has been a member of the Morwitz Opera company for several seasons and has endeared herself to the audiences at the Schiller Theatre. Heinrich Bötel, our famous tenor, sang *Manrico* in *Il Trovatore*, and Lionel in *Martha* and earned generous applause.

At the Lustspielhaus Kyrizt-Pyritz has drawn such good houses that it will run to the end of July, with chances of being revived next season when the *Familientag* set for September 1st will have lost its attraction. Frau Maria Reisenhofer and Frl. Tilly Waldegg have been engaged for part of next season by the manager, Dr. Nickel. The former will originate the leading part in *Du heilige Sache* (A Sacred Cause) by Lothar Schmidt, while the latter will make her debut in *Der Hanshofmeister*, which will be presented for the first time in October. Frau Reisenhofer expects to play in the United States the latter part of the season.

Frau Agnes Werner, formerly a popular member of the Schiller Theatre, and her husband, Oscar Wagner, have been engaged for next season by Manager Barnowsky of the Kleinen Theatre.

It is reported that Ernst von Wolzogen, who some time ago closed a season of comic opera here with 60,000 marks to the bad, intends to try it again next season in Munich.

A socialistic drama by Martin Langen, *Geben und Nehmen* (To Give and to Take), which was rejected by the public censor, was given a private performance before an audience, "by invitation only." To say that it went up like a rocket and came down like a stick will be sufficient. What harm such a play could have done to public morals it takes a censor to discover. Let alone it would have doomed itself.

Humperdinck, disappointed by the lack of success of his *Heirath wider Willen*, intends returning to the realms of fairyland for his future libretti. He has gone to Tegernsee to confer with Mr. Rainer Simons, who is to write the book for his next opera, to be performed in Vienna next season.

At the Apollo Theatre the American Burlesque company is doing a flourishing business, with specialty acts. At the close of the performance the *Komograph* is showing interesting views of the different festivities held in honor of the Crown Prince's wedding. Contrary to the real events you can assist at these without risking being jammed to death.

At the Urania Theatre illustrated lectures are being given on the subjects, *The Simplon Tunnel* and *The Coast of the North Sea*.

The appointment of Col. von Speidel to succeed Pomart as general manager of the royal theatres at Munich has called attention to the fact that not less than twelve times officers in the army have resigned from active service in order to accept similar positions and, what is more, have filled them creditably. In Germany at least the army and the theatre seem to be very much in touch.

At the new Royal Opera House *The Taming of the Shrew*, by Goetz, was sung in a most finished manner. Gertrud Runge and Herm. Gura distinguishing themselves in the leading parts.

For next season we are promised three new operas—one by Siegfried Wagner, which will

be performed in Hamburg, while *Salome*, by Richard Strauss, will see the light of day at Dresden. Heinrich Reinhardt's comic opera, *Krieg im Frieden* (War During Peace), will be first seen in Berlin. It is to be hoped that many more novelties will follow.

Having in my last given you a description of the beautiful interior of the Kgl. Schauspielhaus since its complete renovation, some figures pertaining to its cost may be interesting. The original estimate was 1,900,000 marks, of which 1,300,000 marks was paid out of the Prussian treasury, while the emperor's privy purse furnished the balance. At the conclusion of the work it was discovered that the actual costs amounted to three-quarters of a million marks over and above the original estimate! It is up to the Minister of Finance to explain the discrepancy and answer the question of "who is to pay it."

GERMANICUS.

PLANS OF MANAGERS.

William A. Brady has arranged with Mrs. Humphry Ward for the American dramatic rights of *The Marriage of William Ashe*. The heroine of the novel, Kitty Ashe, will be played by Grace George. Miss George will open her season early in October, however, presenting a new play by a young American author who has never had a hearing up to this time. *The Marriage of William Ashe* will be produced about Christmas, and an occasional performance of *Abigail* will be given from time to time during the season. "Way Down East" will start its fifth engagement in New York city, opening the season in the Academy of Music about Aug. 10. The play will have a run of ten weeks. Wilton Lackaye will make a tour of the Pacific Coast and the South for the early part of his season, opening in Duluth Aug. 11, and stopping only twice between that city and Portland, Ore. Mr. Lackaye will appear in *The Pit*, *Triby*, and *The Pillars of Society*. In February he will return to New York, opening his engagement in his own dramatization of *Les Misérables*. For Robert Mantel Mr. Brady plans a classic repertoire. He has already provided Mr. Mantel with productions of *Richard III*, *Richelleu*, *Hamlet*, and *Othello*. Early in October Mr. Mantel will play *Macbeth*, following it a month later with an elaborate production of *King Lear*. Besides his Shakespearean productions he will put on *The Dagger* and *The Cross*.

Minnie Seligman's return to the stage this season will be made as a co-star with William Bramwell, who headed his own company last season in *Captain Barrington*. Henri Grewitt will present them in a new play by a well-known author, to be announced soon. The combination is formed for five years.

The Brighton Beach Development Company has begun to reclaim the remaining seventy-five acres of the property that has come under its management in the last ten years. The swamp lands lying between the Boer and British encampment and the bicycle track are being filled in, ready for next season, when the whole area is to be covered with large amusement enterprises.

B. E. Forrester next season will present Florence Bindley in a new musical comedy, *The Belle of the West*; York and Adams in a musical comedy, *Bankers and Brokers*, and Jessie Mae Hall in Hal Reid's musical drama, *The Street Singer*.

James W. Morrison has arranged to give a series of open air opera performances at the Thousand Islands beginning July 28.

Henry B. Harris, by obtaining a new trial, a motion for which was granted last week, hopes the higher courts will sustain his contentions in the suit brought against him by Joseph H. Dickinson, a colored man. The action was under section 1 of the laws of 1895, State of New York, which provides in substance that all persons, regardless of race or color, shall be entitled to equal accommodations in restaurants, hotels, theatres, etc. This law provides a penalty of \$100 to \$500. Dickinson alleged that he had bought tickets for the Hudson, but was barred out because of his color. A Municipal Court jury returned a verdict for \$100 in favor of Dickinson. Harris's counsel carried the case to the Supreme Court, with above result.

The College Widow will be the first of the Savage attractions to begin the season of 1905-06. The Ade comedy will open at the Studebaker Theatre, Chicago, July 31. Easy Dawson, the new Edward E. Kildar comedy which will introduce Raymond Hitchcock in a "straight" part, opens Aug. 15 at Atlantic City, later coming to Wallack's Theatre, New York city. The *Sho-Gun* commences its tour at Atlantic City on Aug. 21, as does *The County Chairman*, the latter opening on Aug. 28. The premiere of *The Bad Samaritan* will be held at Washington, D. C., Sept. 4, and the new George Ade comedy will later be brought to the Garden Theatre, New York city, following the policy which was so successful with *The College Widow*. The *Prince of Pilsen* begins its tour, which will extend from coast to coast, on Sept. 1, the opening place being Asbury Park. Brooklyn will witness the first performances of the English Grand Opera company, which contains many members of the *Savage Parsifal* company. The opening performance will be given on Oct. 2.

Mittenthal Brothers are staging two of their new melodramas, *When the World Sleeps* and *The House of Mystery*. The former is from the pens of Langdon McCormick and Lawrence Marston and the latter is the sole work of Mr. McCormick. Both plays call for novel mechanical and electrical effects and the plans, if carried out as now arranged, will prove to be startlingly novel. Both plays are spoken of as of the better class and free from many features that usually grate on the more enlightened patrons of melodrama.

Sir Henry Irving's plans, according to the latest London rumor, have been entirely changed. His tour in this country, which was to have started at the commencement of 1906, has been postponed till the Autumn of that year. As a consequence of this readjustment of date he will spend the whole of next season in England.

The Comedy Theatre, of London, will be mainly associated with American players and American plays. Mr. Chudleigh has arranged to produce *On the Quiet* when The Dictator's popularity shall be exhausted. The players in this will be American. When *On the Quiet* demands a successor it will be supplied by another work of Richard Harding Davis, *The War Correspondent*. In this the principal male part will be taken by Mr. Collier.

NEGOTIATING FOR NEXT SEASON—JOINT ENGAGEMENT—STOCK OR PRODUCTION.

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AT SUMMER PLACES.

Violet V. Holmes is the guest of Mr. and Mrs. Samuel Roberts at their summer home at Wilkes-Barre, Pa.

Margaret Crawford sailed last Tuesday on the Friedrich der Gross for a pleasure trip to Europe. Miss Crawford will spend several weeks in Paris and will return in time for the opening of the English grand opera season in Brooklyn early in October.

Felix Haney is summering in Atlantic City. Estelle Westworth is spending a few weeks at Moonhead Lake, Me., with a party of friends. She will play the prima donna role in De Wolf Hopper's new opera, Elysia.

Jack E. Magee, who is a favorite at the Savin Rock Theatre, New Haven, last week made another bid for public favor by rescuing a young lady from a watery grave and is now receiving congratulations from his many friends and acquaintances. While Mr. Magee was in bathing with a party one of the young ladies, Lucille Brame, of Waco, Tex., who is summering at the Rock, got too far away from the rest of the bathers and went under, but no one noticed her plight until she came to the surface and shouted for help. Several of her companions hastened with all possible speed to the spot, but before they could reach her Miss Brame had again disappeared. They all hovered about the spot where they thought she went down, but to their surprise she was a short distance away and had started to go down again when Mr. Magee grasped her by one of her hands, which she held above her head while sinking, and swam with her ashore. She was taken to her hotel and physicians called, who quickly resuscitated her. Mr. Magee is now the proud possessor of an elegant diamond-studded box chain, the gift of the young lady and her grateful father, C. H. Brame.

Mr. and Mrs. Osborn Searle (Frances Desmond) are at their charming country home at Newton, Mass., where they are entertaining in their usual hospitable manner their many friends in the profession who chance that way.

Fanny Argyle is spending a few weeks at Greenwood Lake previous to her season with Robert Fitzsimmons' company in A Fight for Love, in which she will play the heavy.

Claudia (D'Naire) White is spending the best of season at the Wildwood Hotel, near Ziegler'sville, Pa., in the beautiful Perkiomen Valley. Mr. and Mrs. Walter Bellows, the Wilson Trio, Cleo Donnelly, and Hatty Summers are also enjoying the cool breezes afforded there.

Frank E. Morse and brother, Willard E. Morse, of Danvers, Mass., have been entertaining friends at their pleasant Summer cottage on Danvers River the past week. Mr. Morse gives his friends a good time whenever they visit him. They have a fine launch, fast and roomy. Some of his guests are Mrs. William Penn Hussey, Mrs. Nat C. Goodwin, Sr., Mrs. Charles E. Cummings, Mr. and Mrs. Nathaniel Simonds.

Mr. and Mrs. Joe Weber, accompanied by two Japanese servants, have gone to the Thousand Islands on their usual Summer trip. Instead of occupying their cottage there as heretofore, they will live in Mr. Weber's houseboat. This will enable them to move from place to place and visit friends, many of whom are there for the Summer.

A. S. Mittenhal has returned from his annual outing at Mt. Clemens, Mich., and reports the theatrical contingent to be heading Eastward.

REFLECTIONS.

William T. Keogh has renamed the Columbia in Brooklyn the Alcazar, and will open the house on Aug. 26 as a burlesque theatre with his own company, called the Alcazar Burlesquers. Mr. Keogh will send on the road The Child Wife and will star Dolly Kemper in The Gypsy Girl.

Reginald De Koven and Frederick Rankin have signed contracts with Henry W. Savage to deliver to the latter within the next four years four high class comic operas of a type very different from the present musical comedy. Mr. De Koven and Mr. Rankin are also under contract to furnish Fred Whitney with an opera of the same kind.

The Messenger Boy's Dream, a new play, will be produced by the F. H. Sullivan Amusement Company in New York early in the season.

Sam H. Harris has returned from Chicago to superintend the rehearsals and production of his attractions.

Charles A. Taylor, now touring the Coast, will be East in September to produce his new play, Rich for a Day, in which Laurette Taylor will play the principal role.

Social Day at the Professional Woman's League yesterday (Monday) afternoon was a very pleasing affair. Some of those in attendance were the very faithful "Aunt Louisa" Eldridge, Rosa Rand, Rosalie De Veaux, Mrs. George Childs, Mrs. Alexander Brown, and Mabel Montgomery. Inez Crabtree, chairman of music, provided an entertaining programme. Imitations of the Earl of Pawtucket were given by Damon Lyon in a realistic and humorous manner. For encores he responded with "The Two-Cent Stamp" and "The Waltz Quadrille," by Ella Wheeler Wilcox. Mr. Lyon had promised a group of baritone songs, but his accompanist disappointing he could not sing. The programme next Monday afternoon will be directed by Rosa Rand. Mrs. Charles L. Pierce, a highly respected member of the Professional Woman's League, whose death occurred at the home of Mrs. George Alken, No. 152 Williams Street, Orange, N. J., will be buried from the above address at four P.M. to-day.

OBITUARY.

Mrs. Mary Belle Phillon, wife of Achille Phillon, manager of the Unique Theatre, Akron, O., died at her home in Akron on July 16, after an illness lasting nearly three years. At the time of her last illness her husband was traveling, doing his spiral act, which has made him famous, and was summoned to her bedside in time to be with her at the last. Mrs. Phillon

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was born in Akron thirty years ago and was educated in the public schools in that city, where she has always lived except when traveling with her husband. The funeral was held July 19 and burial was at Glendale Cemetery, Akron. She leaves no children.

Frank J. Evans, one of the best known of the remaining old time actors, died July 17 at his home in New York city from erysipelas. He was sixty-three years old. He was born in Ireland. He played prominent parts in companies headed by Forrest, Booth, Davenport, and Barrett, and was leading man with Neilson, Mary Anderson, and Mrs. Lingard. His greatest work, however, was as star in Bartley Campbell's play, The Galley Slave, in which he appeared for many years.

A. J. Morris, the well-known writer of stage lyrics, died recently in England. One of his best known songs was "The Rake's Progress," which he wrote for Ida Bono, Rhoda and Her Pagoda, sung in San Toy, was another song of his.

Mrs. Margaret Lindner, mother of Charles L. Newton, died suddenly at her home in Rochester, N. Y., on July 19, of heart disease. She was sixty-five years old. Her husband and seven children survive her.

Mrs. Clara L. Bauer, professionally known as Clara Howard, died July 5 at Saranac Lake, N. Y. Her remains were taken to Cincinnati, where she was buried July 10.

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William Phillips, for three seasons baritone singer with the Ward and Vokes companies, who is now manager of the professional department in George W. Setchell's New York office, sang the new march ballad by Thurland Chattaway, entitled "Pals, Good Old Pals," in the presence of over 5,000 people at Savin Rock, Conn., July 10, and had to respond to eight encores.

At the Aerial Gardens Virginia Earle's singing of Madden and Mullen's song, "Miss Maloney," is a feature. Despite the number of new songs that have been interpolated in this piece, "Miss Maloney" is still the favorite.

In spite of the hot weather rehearsals are in active operation of Elysia, the new romantic opera by Frederick Rankin and Reginald De Koven, in which De Wolf Hopper will star the coming season. The musical score is now entirely completed. Mr. De Koven having delivered the last few songs which were yet unfinished at Stern and Company's, where he was in conference with the firm regarding the publication of the score.

The Musical Bells have recently added to their act "Moonlight," a beautiful serenade by Nell Moret.

From all reports the Continental Music Company's new ballad, "In the Valley of Yesterday," is a favorite at Coney Island, and as one wanders from one place to another the song is always in evidence.

Ben M. Jerome is busily engaged in rehearsing both "The Royal Chef" and his new musical comedy, "The Yankee Regent."

Eugene Ellsworth is Summering at Westport, Me. He will return to vaudeville in August.

Sunday night at the Wistaria Gardens witnessed the first metropolitan presentation of Anna Caldwell and J. B. Mullen's sterling little number, "Boys." It was sung by Johnny McVeigh with a well-drilled chorus. Robert Hood Bowers and his orchestra, as well as Mr. McVeigh and his assistants, declare it by far the best number they have put on this Summer.

Eleanor Falk has found a congenial number in "My Jap from Tokio," published by the Pillsbury-Dana Company. She concludes the song with a neat Japanese dance.

"Come Along, Little Girl, Come Along," is gaining every day. Among the singers using it are Irene May, Joe Edmunds, Dot Windsor, May Moore, Blanche Murphy, of the Murphys; Tom Green, May Melville, the Two Mascots, Atlantic City Quartette, Little Irene, Octavia Broske, Madge Hughes, Tommy Burnett, May Harding, Adeline Maraden, Carrey and Leslie, Annie St. Claire, Mattie Stanley, Wood and Berry, Sunderland and Fooda, De Voe Sisters, Josie Saxon, Smith and Baker, Phillips and Merritt, Transatlantic Four, Niblo and Spencer, Boothblack Quartette, American Trio, Simon and Chester, and many others.

C. L. Partee reports that all of his publications are in demand, especially "My Sunburst Lily," a dainty coon song, and "Lights of Home," a story ballad.

Chicago's biggest musical success, The Land of Nod, music by Joseph E. Howard, book by Hough and Adams, is published by Charles K. Harris. The acknowledged song successes of this big musical hit, and which are the talk of Chicago, are: "Same Old Moon," sung by William Morris; "The Belle of Bald Head Row," Valerie Bergere; "The Flame and Sword" and "When You Grow Tired Just Let Me Know" by Olive Vall; "Cinderella" by May De Sousa; "Chicken," by Walter Stanton; "Burglar's Serenade," by Herbert Cawthorne; "The Weather Man," by Bert Young; "Dear Heart," by Alma Youlin, and "April Fool," by Knox Wilson.

The Primrose Minstrels, under the management of James H. Decker, will begin their road tour soon. Mr. Decker has selected several of Joseph W. Stern and Company's publications. Prominent among these are Monroe H. Rosenfeld and Benjamin Hapgood Burt's march song, "Gettysburg," which will be featured with special effects.

Nathan Bivins' Summer song, "Take Me to Atlantic City Down by the Sea," is the leader at Atlantic City.

It Happened in Nordland is making a big hit at the Grand Opera House, and Lew Fields is responding to a dozen encores at each performance with the interpolated song, "If I Only Had a Navy of My Own," by Joseph E. Howard, which he is rendering with great success. It is published by Charles K. Harris.

Lee Olean Smith has been engaged as musical

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The Chas. K. Harris Herald

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Vol. II. New York, July 29, 1905. No. 14

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this grand ballad to heart and have made it their favorite. One can easily tell when a ballad is going to be a big hit by the numerous imitations which spring up around it like mushrooms over night; but then, we all know that imitation is sincerest flattery.

Harris must also be a crackjack advertiser as well as composer when other Publishers copy his ideas of advertising his great ballads. It is to laugh, but what's the difference? Brains and originality always win out in the end, as Harris has proven by his recent great song successes, and that is why "WOULD YOU CARE?" is in the lead and will continue as for a great many years, as the best ballad written in this century.

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director for The Sultan of Sulu, opening in August at Atlantic City.

"Tickle Me," the novelty song conceit, is making big strides and is well advanced on the road toward popularity. It is beginning to loom up very strong in the West.

Fay Templeton has made a genuine hit at the Aerial Roof Garden in Lifting the Lid with her own latest composition, "Nobody but You," at least a dozen encores being demanded. The air is being whistled on Broadway.

Phil E. Collins, a clever pianist and musical director, well known and well liked in the profession, is now in charge of the professional department of the Pillsbury-Dana Music Company, with offices at 44 West Twenty-eighth Street. As his card reads, he is "always in, and always glad to see you."

The appearance in vaudeville from time to time of Edna Wallace Hopper is hailed with delight by her many admirers. She made a special feature recently during her engagement at Proctor's Twenty-third Street Theatre of Cole and Johnson's coon serenade, "Lazy Moon," published by Joseph W. Stern and Company.

No ballad in years has struck the fancy of the public so suddenly as Mr. Harris' new ballad, "Would You Care?" It is now being sung by more artists than any song of its kind ever written. "I'm Trying So Hard to Forget You" is a close second to "Would You Care?" In fact, these two big hits are striving for supremacy, with "Would You Care?" a little in the lead.

The Transatlantic Four, playing at Henderson's this week, are featuring "Betty," a novelty song published by the Continental Music Company.

The Three Keatons will feature "Bright Eyes, Good-bye," and Mrs. Myra Keaton has included "Moonlight," a serenade, for her saxophone solo.

Christine Hudson will begin rehearsals with Babes in Toyland early in August.

Ed M. Ross, formerly with The Theatrical Music Supply Company, is now with P. J. Howley, in charge of the professional department.

The Geeser of Geck, by Dave Lewis, Robert Adams, and Paul Schindler, will have its first presentation at the Tremont Theatre, Boston, July 24. Those who have heard the music say it will be one of the genuine musical sensations of the year. The score and book are published by Charles K. Harris.

Grace Leonard made a good impression at Fairview Park, Dayton, O., last week with her clever imitations and her rendition of "Pals, Good Old Pals."

"Now What D'ye Think of That?" is a common everyday expression which Frank Fogarty and J. B. Mullen seized upon as a good title for a comic song. It was sung last week at Keith's by Joe Edmunds, and despite the usual Summer audiences scored at every performance.

Marshall and King have been featuring S. R. Henry's new march, "Peter Piper," with success. They play the march as a cornet and trombone duet.

Avery Strakosch, the Five Noises, the Allisons, and McCue and Cahill have all added the popular march song hit, "Bright Eyes, Good-bye," to their repertoire.

Billy Pearl, of the well-known team Marion and Pearl, who have signed with Haverly's Minstrels for the coming season, has announced his intention of featuring "Tommy, Tell Me True," as his own special number with the full chorus working behind him.

Among the many acts using Setchell's "Pals, Good Old Pals," by Thurland Chattaway, may be mentioned the Brownings, Grace Leonard, Clipper Comedy Four, Martha Briggs, Savor Quartette, McGrath and Harlan, Beck, Arlington and Delmore, and others.

Juniper and Hayes, the real coon singers and dancers, now playing Connecticut, write Walter Jacobs, the Boston publisher, that they are featuring the following of his popular songs: "On Yo' Way," "Tilda from Old Savannah," "Mister Moon, Kindly Come Out and Shine," and "If There Ever Was a Shine, It's You." They add that they hear "Hey, Mister Joshua" as a dance number very often.

The Three Kimball Brothers, the clever juvenile singing and dancing trio, who are great friends of Walter Jacobs, Boston, write that his "Lindy Lou" is received with the greatest applause. They are also featuring his "Girl of Mine," "On Yo' Way," "Come Over on My Veranda," and "Let Me Call You Sweetheart Once Again."

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THE TEN-CENT THEATRE.

THE detailed reports from various Western cities as to 10-cent theatres in THE MIRROR, following other articles describing these places of amusement published in this journal, serve to give an idea of a phenomenal development in cheap amusement in the West and particularly in coast cities.

So many of these 10-cent theatres, so-called—although the offerings of vaudeville in some cities have been made in vacant shops and other places quite unlike theatres—have been projected that the public to which they at first appealed has been satiated and the reports now are to the effect that this class of enterprises are losing ground even in cities where the greatest pains have been taken to make them permanent amusement features. In many cases, it is said, the performances offered were very attractive, large salaries being paid to well-known "acts," but competition and a cheapening of the bills natural to a multiplication of enterprises have had the inevitable result, and it is safe to say that this style of entertainment will decline in the territory in which it has been so persistently promoted during the past two or three years.

It must not be expected that the 10-cent theatres represented in this form of amusement will disappear altogether in the West, however, for a reasonable number of such enterprises, based on population, are bound to continue profitably if well conducted in that territory, and they will bear hard on the average run of mediocre offerings in the regular theatres at high prices. Moreover, they may eventually invade the East and seek competition here with regular vaudeville and other theatres if their projectors think they have an opportunity for profit, although in the East theatres and performances are more rigidly classified than in the West, and the amusement-loving public discriminates more clearly as to offerings.

From all accounts of this new class of

offerings in the West it appears that as a rule they have been clean and unobjectionable in every sense, their projectors evidently seeking to interest what they would call "the family trade." In various large cities of the coast territory like San Francisco, Los Angeles and Portland the 10-cent theatre has been an effective competitor with the regular theatre, cutting into so-called "first-class" theatre patronage so seriously as in many cases to cause managers of the better houses to actually close their galleries because the patronage of that part of the house has been so poor that it would not pay for the mere service of keeping it open.

The cause of this growth of cheap theatres in the remote West is not difficult to find. Trust rule in that territory has been responsible for it. The offerings at regular theatres during recent seasons have as a class been so poor—although high prices have been exacted for them—that the public has rebelled and refused to go to the theatre. Enterprising managers of the cheaper sort of amusements have seen their opportunity and the 10-cent theatres have been the outgrowth. Their popularity, until competition placed too many in the field and thus cheapened the offerings of all, has been unquestioned, for in many cases they afforded better entertainment from the local viewpoint than the regular theatres which exacted high rates of admission.

ASPIRANTS.

At this season an unusual number of queries come to THE MIRROR from young persons who aspire to the stage. Not that such queries do not come to this journal regularly, for they do; but the Summer-time evidently is the most inspiring to the young person who believes that he or she has been fixed upon by fate for fame in the actor's calling.

One letter received yesterday has a note of impatience in it, besides being based on the belief, evidently, that it is the function of THE MIRROR to disclose the secret by which the young person may at once and successfully begin to tread the boards. "I have written to you once before," says this letter, "in regard to the matter which I am to ask you again. How can I get on the stage the coming season?"

Really, THE MIRROR does not know how this young man—for it is a young man—is to get on the stage this season. If he is the right kind of young man, putting aside the fact that he ought first to go to school, he will himself find some way to get on the stage. If he is not the right sort of young man he will continue to write letters showing the expectation that somebody is going to send him a prescription for the stage, as a physician would write one for headache. If this young man—or any other young man with like aspiration, if this feeling or desire can be called an aspiration—felt that he wanted to become a plumber or a cab driver or an iron worker, it probably would occur to him that the best thing for him to do would be to make application at some headquarters for one or the other of those handicrafts or vocations. THE MIRROR does not put young persons on the stage. It has something to do in the way of watching them when once they reach that position of prominence. In a word, any young man or woman that has necessary gumption and activity will find a way to get on the stage, and such a young person will, within a short period after getting on the stage, discover whether he or she should remain there or enter some other and more promising field.

The diversity of humanity affords one of life's pleasures to the individual. Now here is another young man with a stage ambition and another question: "I am an aspirant for the dramatic profession," says he, "and, although possessing talent, I am told that my success would be impeded on account of my height, which is five feet seven and one-half inches. Am I tall enough to enter the profession?"

It is true that the commercial geniuses of the theatre of to-day have tried to make the yard stick and the scales dictate as to actors, particularly as to young men actors, or those imagined to exercise a strong influence on that nebulous creature called "the matinee girl," but one sees players here and there that defy such attempts to measure and weigh. The fact is that to-day brains, temperament, imagination and other intangible gifts count for more on the stage than exactions as to mere altitude or careful computations of avoirdupois. Such gifts always have been paramount and they always will be. It is sufficient for this young man's query, however, to say that the greater number of the world's better actors, probably, have been under rather than over the height he states as a possible discouragement in his case. In fact, several of the great actors of the past have been much

shorter men, and with them, as with all of their kind, such details of personality were of no account whatever when measured against the gifts and graces upon which their fame is based.

SOTHERN THE JOKER.

One day the elder Sothorn, who was a famous practical joker as well as an actor, went with Mrs. Wood into an ironmonger's shop and asked for Macaulay's "History of England." "We do not sell books, sir," said the assistant. "This is an ironmonger's shop." "Well, I'm not particular," said Sothorn, pretending to be deaf. "I don't care whether it is bound in calf or Russia." "But this is not a bookseller's," shouted the assistant. "All right," said Sothorn. "Wrap it up neatly. I want it sent down to the hotel. It is for a present I wish to make to a relative." "We don't keep it," shouted the assistant, getting red in the face. "Do it up as if it were for your own mother. I don't want anything better than that," said Sothorn. "I would like to write my name on the fly leaf." "Sir," bawled the assistant at the top of his voice, "can't you see that we don't keep books?" "Very well," said Sothorn, quite undisturbed, "I'll wait for it." The clerk appealed to his master, and said he thought the customer must be off his head. "What is it, sir? What do you desire?" the proprietor asked of Sothorn. "I want a file," said the actor, "a plain file, four or five inches long." "Certainly," said the master, casting a withering glance at his assistant.

A SATISFIED PLAYWRIGHT.

Praydon, the playwright, with a well-founded idea that nothing arouses applause at a theatre so much as any demonstration that has the appearance of spite or malice against the play or players, bethought him that he would enlist the sympathy of the audience by going in front and hissing his own play. He carried out the plan with such apparent vindictiveness that he fairly provoked the indignant anger of a neighbor, who offered him some severe remonstrances upon the impropriety of his conduct. Praydon, delighted with his success, obstinately persisted until his expostulator, driven out of all endurance, turned upon him and belabored him soundly, thus satisfying the dramatist that his popularity was too secure to be affected by the spite of any cabal. The author at last got out of the hands of his own champion, and left the theatre confused but content.

AN ACTOR'S ERROR.

When Macready was playing Macbeth upon one occasion one of the company, at the last minute, was sent on for the First Murderer. When Macready came to the line, "There's blood upon thy face," the poor fellow replied, "Is there? I'm very sorry, sir; some one's been having a lark with me, then."

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

Y. R. C., Red Land, N. J.: 1. The Brunswick (England) Theatre fell Feb. 28, 1828. 2. Jenny Lind was born in Stockholm Feb. 8, 1820.

M. B.: Home Folks will probably be in New York next season. 2. Yes. 3. Henry Woodruff was not in the original cast.

X. Y. Z., N. Y.: 1. Kalm is the family name and they are justly proud of it. 2. She has not announced her plans.

E. F., Cleveland, Ohio: The persons you mention can be reached by addressing them in care of THE MIRROR.

E. W. W., Syracuse, N. Y., and J. D. F., South Chicago, Ill.: The only way THE MIRROR can aid you is by advertising a letter sent to its post office department.

C. E. B., Columbus, Ohio: The salary of a "general business" man in a first class stock company varies from \$25 to \$75 a week, depending upon the ability and experience of the man.

M. J., Kansas City, Mo.: The Three Arts club house is at the corner of Sixty-second Street and Lexington Avenue. The Right Rev. Bishop Greer is the honorary president and Mrs. John Henry Hammond the president. The rates are \$3 per week, which includes use of the kitchen to prepare meals. It will be necessary to write early as they could not accommodate all the applicants last year.

B. R. Harriman, Pa.: 1. Dr. Lawson is the tenor and Perry Averill the bass at St. Bartholomew's in New York. 2. About \$900. 3. Advancement depends upon the personal equation always. Neither church or concert work is so good a preparation for stage work as stage work itself. Begin at the bottom, even in the cellar if necessary, but begin and let them know you are alive, very much alive.

A. P., Springfield, Mass.: The present copyright laws are so complex, and there have been so many court decisions upon some of the questions you ask, that we are unable to give you a satisfactory answer. If you will write to Theodore Strohbecker, Register of Copyrights, Washington, D. C., you will receive an immediate reply. Ask for a copy of the law and for the bulletins of decisions.

"STUDENT," Dallas, Texas: 1. Vauxhall Gardens were first opened in 1732. 2. Grinaldi's farewell benefit was at Drury Lane Theatre in 1828. He only appeared as a clown again for one scene in Harlequin Hoax. 3. Female characters in plays are said to have been first taken by women in 1662. 4. Drury Lane was opened with Dr. Johnson's famous prologue in 1747. 5. The great plague was in 1665 and no plays were given for eighteen months.

K. C., San Antonio, Texas: Adelaide Neilson made her debut in London at the Royalty Theatre as Juliet, but without attracting particular attention. She became, however, the Juliet of her day. Helen Faucit first appeared in public in this character at Richmond in 1833. Miss O'Neill made her first appearance as Juliet at Covent Garden Theatre in 1815, and Fanny Kemble, at the same theatre in 1829, played Juliet when her father was the Mercutio and her mother Lady Capulet.

CONSTANT READER, Urbana, Ohio: Frederick Paulding made his debut as a star first at the Union Square Theatre, New York, when his mother leased the theatre and provided him with a good company. This was in 1887. The attempt ended in failure, but he became leading man for Margaret Mather, with whom he played for several seasons. He made a more successful debut as a star in The Struggle for Life at the Standard Theatre, now the Manhattan, New York, September 7, 1891. (2) Among the plays Mr. Paulding has written are Bound to Win, A Modern Martyr and A Man's Love. He practically rewrote A Duel of Hearts. (3) The Fourteenth Street Theatre was formerly known as the Lyceum. When first erected, it was called the Theatre Francaise, then the Lyceum, then the Fourteenth Street, then the Lyceum again, then Haverly's Theatre, and on August 21, 1885, was again opened under its present name.

PERSONAL



Photo by Majors, Los Angeles.

HACKETT.—Norman Hackett, who was one of the conspicuous members of the Sothorn-Marlowe company, last season, is to be featured the coming year with Louis James, whom J. J. Coleman is to present in a repertoire of classic plays. Contracts to this effect were signed last week, whereby Mr. Coleman agrees to make Mr. Hackett a "featured" support to Mr. James for two years, and the third season to advance him to the position of a full fledged star, if a suitable play can be secured. Mr. Hackett has had long service as leading man with Mr. James, Modjeska, Frederic Warde and Kathryn Kidder, and is popular throughout the country. Mr. Hackett's last New York appearance was at the Knickerbocker Theatre with E. H. Sothorn and Julia Marlowe.

BRUSH.—John T. Brush, president of the New York National League Baseball Club, last Thursday invited the members of the Fantana company to witness the game at the Polo Grounds between the New York and St. Louis clubs, and conveyed his guests to and from the grounds in automobiles. A large number of other members of the profession were also present.

FARNUM.—Dustin Farnum is spending his vacation at Bucksport, Me. He is enjoying a new automobile, in which he expects, if the automobile is agreeable, to make his return from Bucksport to New York in time for rehearsals of new members of The Virginian company, August 20.

MANNERING.—Mary Mannerling sailed from Bremen last Tuesday. James K. Hackett remained abroad for another week because of a slight delay in the arrangements for Pierre Wolf's new play, in which Miss Mannerling will probably appear when she retires from the cast of The Walls of Jericho, in which she will appear with Mr. Hackett, the latter part of September, at the Savoy Theatre.

SOTHERN.—E. H. Sothorn, who is to be seen again next season in Shakespearean plays with Julia Marlowe, sailed on the Cedric July 19, to procure special costumes for three productions which will be made. Miss Marlowe went abroad for the same purpose several weeks ago.

CALVÉ.—Emma Calvé, who will make a concert tour of the United States, starting in October, is now at her Chateau de Cabrières par Agnesse, Arcyon, France, for the Summer, having sung her last part in Europe for this year at the Opéra Comique, Paris.

MCINTOSH.—Burr McIntosh has sailed to the Philippines as official photographer for the Taft Expedition. He will return to New York in October.

RUSSELL.—Lillian Russell is said to be suffering from a broken rib caused by a fall from her horse three weeks ago. The injury is not serious and will not affect her plans for next season.

PINNEY.—James A. Pinney, Mayor of Boise City, Idaho, and manager of the local Columbia Theatre, was re-elected by an overwhelming majority July 11. This is Mr. Pinney's fourth term as Mayor, and he has been identified with local theatrical affairs for many years.

POTTER.—Mrs. James Brown Potter's financial collapse in London seems to be complete. The auction sale of her personal effects brought \$15,000 for articles valued at three times that sum. They included everything from autograph poems to automobiles and from jewelry to antique furniture.

GOODWIN.—N. C. Goodwin has invested in a San Francisco apartment house. He has purchased the family hotel "Lafayette," at a cost of \$135,000. The place is in Sacramento street, between Gough and Octavia. This is the second investment Mr. Goodwin has made here, the other being a cottage and ocean beach lots, secured for \$50,000.

GLASER.—Lulu Glaser arrived on La Lorraine July 23 from Europe. She spent her vacation in Paris, and said she felt thoroughly rested and eager to begin rehearsing the next day for Miss Dolly Dollars, the new musical comedy by Victor Herbert and Harry B. Smith that will be seen for the first time at the Knickerbocker Sept. 4.

ROBSON.—Mrs. Stuart Robson has been engaged by F. F. Proctor for his Fifth Avenue Theatre Stock company next season.

NORTON.—J. A. Norton greets THE MIRROR from Portland, Ore., which point he had reached several days ago with Mrs. Norton on their long itinerary from St. Louis.

THE USHER



An actor who prefers to withhold his name, rendered reflective by the quietudes of this season, writes to THE MIRROR:

Are the men and women who make up the dramatic profession good citizens?

They have two very strong social clubs, for men only. Do these clubs work for the betterment of the profession as a whole or only for their individual members?

Then there is that great charity organization, the Actors' Fund. Does the profession support it?

There is the Actors' Order and the Green-Room Club. To enthrone new members the latter was formed as a social organization. Then there is the Professional Woman's League, that takes in outsiders, but it does good work for its theatrical members.

Last, but not least, there is the Actors' Society, which could be made the proof above all proofs that the actor is a good citizen. How many belong to it? How many that do belong to it really take any active interest in its affairs?

The term "good citizen," as I understand it, relates to one who is always alive to the interests of his country, State, city, town or village—one who understands the government from the town meeting to the election of President, and is willing to give his time and ability to making that government good.

There are very few actors who are able to vote. The nature of their calling prevents them from having a legal residence from which to vote; and the women, "God bless them," can't vote. There are a number of actors, and their number is increasing every year, who own real estate and pay taxes. But they seldom get a chance to say how the tax they pay shall be spent.

Now, through some one of their organizations actors could become a power in the land. Now they are practically aliens, merely residing in the United States. Our forefathers, who placed the law upon the statute books declaring that actors were vagrants, really had some justification. Vagrancy is a very charitable word for those who are not good citizens. The present day reformer is much harder on those called bad citizens.

Where is the love every actor claims to have for his profession? Where is the proof of it? His own personal advancement? A selfish proof. A love for the profession for what he can get out of it, not for what he can do for the profession.

Some one will say the artistic temperament is not one to combine and work for its own good. Bosh and rubbish! Rather selfishness, egotism and laziness will not let the real man and woman come forth and see and work for the good of the profession they prize they love so much, and therein prove their love for it and their love for their country. Their good citizenship! You are not a good citizen simply because you are not a leaver or a thief. Your good citizenship will have to be proven by your work before it can be conceded.

The foregoing is suggestive rather than illuminative; but the earnestness of its writer cannot be questioned. In a nutshell, he thinks his fellow-players are too prone to be selfish, egotistical and lazy; and that they decline to show the interest in general affairs that they should show.

The social clubs associated with the theatre through their memberships cannot be expected to be other than social clubs. They are not professional clubs in the sense that their primary object is professional. And the Actors' Fund is a charity—the great charity of a great profession—which is forced to beg support from that profession, in the face of many years of work of which every actor should be proud; work that should inspire its maintenance without solicitation or argument.

As for the Actors' Society, it would seem that this body has done more to disprove the fable that actors cannot unite than any other organization yet formed. What it might do is another question. It embodies hundreds of earnest players, who may cherish hundreds of varying ideas as to its functions and usefulness; but it looks to be in good health, and in time the manifold fancies of its members may crystallize into some great purpose. In the meantime it seems to go on fulfilling minor missions, with a single purpose at present animating it—the getting and owning of its own headquarters.

Citizenship, as an abstract proposition, is a matter about which a great many persons other than actors do not worry themselves—persons with larger material interests than actors, and with local habitations that entitle them to vote. In consequence of the carelessness of these persons as to the duties of citizenship the professional politician has come to be a power. No one can expect the actors to reform matters, in view of their migratory habits, when people who stay at home exercise themselves not at all over the state of the village, the town, the city, the State, or the country—except at rare intervals when drastic measures are cried for.

And yet, actors, as well as others, should be "good citizens" in the sense of concern for common affairs, if they can be—if they are in a position to pay attention to matters social

and political. But the idea of making a political machine out of actors belongs to the cartoonist.

Soberly, however, there is too much of selfishness, of egotism, of indolence and kindred failings among the profession. Something of it is due to the strange requirements of the profession itself—the necessity, much of the time, for the sinking of real individuality in mock individuality; the changing method of the player's life, which does not stop at personation, but keeps up the mutation in geography; the blighting effect of success, which perhaps is the very greatest cause of egotism the world over; and other matters too numerous to mention. Yet the profession as a profession relating to mankind as a whole and to life itself never was more respected and respectable than now.

A German inventor has devised a theatre to insure safety in case of fire. According to a description of his plan, the pit may be removed *en bloc*, with the boxes and the partition walls, by means of rollers underneath the floor running on rails continued "to a suitable length outside the theatre." While this "removal" is being accomplished, people in the balconies are to be liberated by exits through "window doors" opened automatically all at once, leading to suspended galleries lowered to the street by the same mechanism that actuates the movable pit. The inventor claims that by these means a theatre may be emptied in thirty seconds.

The foregoing description would seem to be of a device wholly impracticable, but it is vouched for by a foreign engineering journal. If it is possible for theatres, however, it should also be possible for hotels and other large buildings where people congregate, and where the dangers from fire are equally great.

Theatres as they are now constructed, if built according to the law, especially in New York and other large cities, with carefully trained staffs and the precautions generally taken for safety, are as secure as other buildings in which large numbers of persons assemble.

An incident recently reported disclosed the fact that the French Society of Dramatic Authors and Composers, much as to the powers of which, as it relates to the business of theatre management, has of late been published, must have ramifications something like those of a great financial institution.

In conversation with a grand-nephew of Donizetti the other day, the librarian of the Paris Opera remarked that he supposed the performance of Donizetti's opera in France brought a considerable sum to his heirs. The grand-nephew replied that he had never received any royalties.

An inquiry was instituted, when it was disclosed that the Society of Dramatic Authors and Composers had paid royalties to Donizetti's heirs until the expiration of copyright, in 1898. A clerk of the Society, however, had informed the heirs that royalties had been stopped, and since 1870 he had diverted the large sums payable to the heirs to his own use. No note of proceedings in the matter has been made, but it would seem that the heirs have a cause of action at least against the clerk.

The recent sale of the traditional house of the Capulets in Verona—the scene of the love-making of Juliet and Romeo—for \$2,900 is an interesting item of the current news of modern journalism. The insignificance of this sum is ineffective to pale the glories of the greatest of love tragedies; and the fact that the city of Verona made the purchase proves that a spirit of romantic appreciation actuates that municipality.

JEFFERSON DE ANGELIS UPSET.

Angered by the fact that his life and the lives of three members of his family had been endangered through a Yonkers street being left in bad condition, Jefferson De Angelis has made complaint to the police of that city. Mr. and Mrs. De Angelis, their son Frederick and Frederick's wife were in an auto that De Angelis was driving along McLean Avenue. The machine ran against an obstruction, jumped into the air and upset. The inclosure on the auto's top alone saved the occupants from being hurled to the street. Both women suffered from shock. It was found a pile of dirt had been spread along the road, raising a part of the street above the general level. Mr. De Angelis also complained there was no light to give warning.

GUY BATES POST IMPROVING.

The condition of Guy Bates Post was reported yesterday as one of steady improvement and everything seemed to indicate a rapid recovery. Mr. Post, who closed his season at the Hudson Theatre in The Heir to the Heiress recently, submitted last week to a serious operation in Dr. William T. Bull's private hospital, in East Thirty-third Street. The appendix, which was found to be diseased, was removed, and a weakened condition of the walls of the abdomen, from which Mr. Post feared the result of any sudden strain, was remedied. The operation was successfully performed by Dr. John F. Erdmann and Dr. Arthur B. Townshend.

NEWPORT SOCIETY IN A PLAY.

Mr. and Mrs. E. Rollins Morse will give the most interesting and elaborate entertainment of the season, a theatrical performance on the lawn of "Villarsa," their beautiful place on Bellevue Avenue, Aug. 23. All their participants will be men and women amateurs who are prominent in society. The play will be a French comedy with about ten characters. The lawn of "Villarsa," recently enlarged, is now one of the most attractive in Newport. A temporary stage will be erected, but as much of the natural scenery as can be used will be taken advantage of in the stage setting.

THE LONDON STAGE.

Hot Weather Affecting Theatres—A Good "Oliver Twist" Play—Gawain's Notes.

(Special Correspondence of The Mirror.)

LONDON, July 15.

I hope it is not still the case in your city, but in this city the heat wave is so absolutely (not to say acutely) awful that I assure you I yearn, like the late great humorous English ecclesiastic, Sydney Smith, "to take off my flesh and sit in my bones." But, alas! like that other great, but not too humorous, personage, Prince Hamlet of Denmark, to wit, I have to be content with crying, "Oh! that this, too, too solid flesh would melt." For to tell you what Charles Hawtreys calls in one of his most mendacious plays, "The simple, beautiful, straightforward, unadulterated truth," your otherwise knightly Gawain nowadays has to remark with that persistent punster, Henry J. Byron, "Once my waist was wasp-like, now it's scarcely (g)natty!"

But a truce to personalities! Let us to plays! But, alas! again there's the rub. Also there is something that must give us pause! For once more to deviate into strict veracity, this week there have been scarcely any plays worth mention.

Not to deceive you, there has been only one at all important new production in London Theatre land this week, and that was Beer-bohm Tree's presentation of Comyns Carr's long-long-threatened adaptation of Charles Dickens' early romance, "Oliver Twist."

Now "Oliver Twist" has been often adapted, in fact, overwhelmingly so, from the time that its Great Originator in his youthful period shed the story upon thousands of expectant readers in monthly parts. (N. B. I may here explain, in honor of our old friend Syntax that the story and not its readers was thus issued twelve times per annum!)

In my time I have seen and read quite a huge crop of "Oliver Twist"—ed plays. One of the first of these adaptations was given at that ancient blood-and-thunder playhouse, the Surrey, in Blackfriars Road. This version so upset the then youthful "Box" that he lay on the floor of the private box and refused to rise therefrom until the awful thing was over! Yet, strangely enough, at that very theatre some thirty years later, your humble but mnemonic servant to command had to do with at least two important "Oliver Twist"—ian dramas. In the Surrey's own later version, thirty-six years ago, the Dodger was played by the then new to London Edward Terry, and in the more West End-ed version, which was touringly brought there a year or two later, the Dodger was played by my (and everybody's) dear old friend, John L. Toole; Oliver was enacted by Henrietta Hodson (now Mrs. Henry Labouchere), and Bill Sikes was impersonated by no less a personage than the then Mr. (now Sir) Henry Irving.

To speak by the card (I had almost said the Comyns Carr'd, but, thank Heaven! I refrained in time) the "Oliver Twist" play presented at His Majesty's last Monday for that theatre's last night of the season proved an excellent adaptation. Moreover, it gave splendid histrionic opportunities to Tree as Fagin (really a great performance), Lyn Harding as Bill Sikes, W. L. (or "Billy") Abingdon as the most melodramatic Monks, and Constance Collier as Nancy. (N. B. No. 2.—This character was last played in London, but on the music halls, by Grace Hawthorne, who a week or two ago was given in marriage to a promising youthful actor, who may or may not keep his carriage.)

This "Oliver Twist" play, so full of striking histrionic Carr-toons (as wicked verbal contortionists would say), was so warmly welcomed at His Majesty's last Monday that at certain fall Actor-Manager Tree announced that he would reopen that theatre with it in September.

The only other full-sized new play of the week was A Royal Revenge, produced at that ancient Essex, and often still Chaucerian, suburb, Stratford, last Monday and during the week. This play was the work of what Mrs. Malaprop described Cerberus to be—namely, "three single gentlemen rolled into one." The said playmaking trio was made up of Adrian O'Connell, J. Fox, and Eugene McCarthy. A Royal Revenge, being a sort of spick-and-Spanish play, full of conspiracies and combats, of bride-stealing and blood-thirstiness, delighted the Stratfordians. So much so that the leading actor, the experienced J. H. Clydes, to wit, at the end had to make a speech, which is as a rule a kind of thing only indulged in on first-nights at the West End. Your East End and general suburban toiler is seldom able to wait to demand such post-production oratorical outbursts, for the simple reason that the East Ended and suburban playgoer has to hurry home (sometimes snatching a snatch of "fish and taters" en route) in order to be up betimes on the morrow for his work, or "graft," as our Cockney slang hath it.

The only other play-production of the week was Bernard Shaw's terrible tiny tragedy, entitled Passion, Poison and Petrification. This miniature but otherwise monumental work was performed by a crowd of stars yesterday (Friday) at the Regent Park's lovely Flower-decked Botanic Gardens in aid of that excellent charity, the Actors' Orphanage. In this piece Cyril Maude appeared as a pale young hero who has aroused a guilty passion in a lurid adventuress played by Nancy Price. Anon, however, this direful damsel began to fall in love with her villainous husband (otherwise G. P. Huntley), and with the aid of another coufnal—impersonated by Eric Lewis—they gave cold poison to Maude. Then

Maude swallowed a lime-antidote which caused Petrification to set in and he turned to stone!

This tragedy, by the Chelsea Shakespeare (as G. B. S. described himself), was played five times during the afternoon, and drew over £240 in half-crowns! A large sum was also made at the numerous side-shows, which included a cricket match between professional actors and a ladies' hat-trimming competition for actors only.

Our English analogue of your Actors' Orphanage had its annual meeting on Wednesday at the Bishop of Rochester's London home (which is a few doors from the manse of your more or less Rev. Mr. Gawain). The good Bishop was in the chair, and the guests of the Ecclesiastical Association of the Church Unionist professional and persons present planned out very sensibly as regards the possibilities (moral and spiritual) of the much-maligned theatrical profession.

Your newly-arrived and extremely much-boomed contingent of "American Itinerants," who came to hand in the middle of the week, have had a good time playgiving ever since they arrived.

Two stage lawsuits have loomed large this week. One was the long pending action brought by the sketch player, George Gray, for alleged breach of contract against the Oxford Theatre of Varieties management on account of their canceling his engagement to play there in The Fighting Parson. The Oxford side held that they were entitled to take this course on account of the prosecutions which had sprung up all around, involving them, among others, in heavy fines. Yesterday the judge held that "One clause of the agreement was that if it should be found that the piece being performed was contrary to law, or prevented by any authority, the agreement should be canceled. Plaintiff acted in the piece, together with his employees, and at a certain date the defendants told him he must cease producing the play at the Oxford. He did cease before the final date of the contract was reached, and was paid up to the date of his so ceasing. The last week, however, the plaintiff sued for. Theatrical and variety managers had allowed the line as to what was a stage play to be loosely drawn. It was always a question of degree as to what was a stage play. Under all the circumstances he thought the defendants were right in stopping the production of the piece, and judgment must be for them, with costs." Stay of execution was allowed on the usual undertaking, with view of an appeal.

The other legal matter was concerned with Manager George Edwardes' long-threatened appeal against the verdict which ordered him to pay £3,000 and costs to Captain Fraser who alleged that G. E. had taken his play, The Habshahn, as the chief basis of The Cingalee. Yesterday when the appeal case was called it was stated that an arrangement had been come to. This arrangement was thus set forth by the eminent lawyer, Rufus Isaacs (King's Counsel), who represented Edwardes: "The result of the trial was that judgment was pronounced against Mr. Edwardes for £3,000 and costs, which were naturally very heavy. In the circumstance he decided to appeal, but the difficulty was that if, as he believed would have been the case, the appeal had been successful, a new trial must necessarily have been ordered, with the result that the expense of this protracted litigation would have been substantially increased. Now, in that state of things, it was quite possible to have taken a sensible and business view of the matter, and to have settled it out of court, but for the fact that during the hearing certain imputations were made at the trial (or Mr. Edwardes thought they had been made) against his client. But now that all these imputations had been unreservedly withdrawn, it became easy for the parties to arrive at a settlement. The result of the arrangement came to was that the verdict and judgment given for the plaintiff would be set aside and the sum of £2,000 be paid to him instead, and Mr. Edwardes was to satisfy both the verdict and the costs, and on these terms all litigation was to come to an end."

An often droll burlesque of Leah Kleeschna, Jay Hickory Wood being the parodist, has been produced successfully at the London Coliseum, which has just been ordered to take down its sky-sign! To-night the Waldorf and the Criterion will be added to the big batch of theatres now closed. In the late Fall a new musical play, written and composed by Paul Rubens, will be seen at the Waldorf.

Charles Hawtreys is arranging to produce the popular American success, The Crisis, perhaps at the Shaftesbury, unless the Schuberts fix upon producing first a new play by Henry Arthur Jones.

GAWAIN.

ENGAGEMENTS.

Julia Herne, by Henry W. Savage, for the role of Rose Dawson in Easy Dawson.

Max Fyman, Lillian Arnsby, William Yeranos, H. R. Northrup, Robert McWade, Clifford Leach, North Lamson, Mercelia Esmode, Lucile Yorks, and Florence Robinson, by John Cort, to support Florence Roberts in Ann Le Mont.

W. J. McCarthy, the past two seasons leading comedian in Red Feather, has signed a three years' contract with C. B. Dillingham.

Gertrude Arden, for The Sign of the Four for next season.

Joseph W. Herbert, by R. E. Forrester, for The Belle of the West.

Ina Brooks, by Charles B. Dillingham, for Henry Blossom's new comedy, A Fair Exchange.

Clark Brown, as business-manager for Elsie Janis, whose starting tour in The Little Duchess begins on Labor Day in Washington, D. C.

Cecyle Mayer, by Henry W. Savage, for The Red Samaritan.

Mary Ryan, to play Ruth Clayton in Home Folks.

TELEGRAPHIC NEWS

CHICAGO.

Future Features—Store Theatre Invasion—Cool Weather Revives Business—Notes.

(Special to The Mirror.)

CHICAGO, July 24.

The bills this week: Studebaker, Mayor of Tokio; Illinois, Little Johnny Jones; Grand, It Happened in Nordland; Powers', Mrs. Temple's Telegram; Chicago Opera House, Land of Nod; Great Northern, Buster Brown; Garrick, The Royal Chef; Columbus, As Told in the Hills; Bijou, On the Bridge at Midnight.

Harry Askin returned from the East last week and announced that Sara Bernhardt's engagement at the Grand Opera House, where she will begin her tour in this country, had been postponed one week. She was booked to open Nov. 6, but the event will be a week later. The change was made necessary by the difficulties of traveling with a large company and retinue from Buenos Ayres, Argentina, to New York. Miss Bernhardt's manager found that the steamers plying between Buenos Ayres and New York did not have stateroom capacity enough, so the entire organization had to be booked for passage back to Paris and thence to New York. The "jump" from Buenos Ayres to Chicago via Paris is probably the longest on record.

The College Widow company is due here Friday for a few rehearsals before the opening next Monday night at the Studebaker, where George Ade's now famous success of last season in New York will begin its first engagement outside of that city. George Marion, George Ade, and probably Mr. Savage will be present Monday night. W. M. Hull, of the able Savage press staff, has been in town ten days focussing a public attention on The Widow.

Sara Kendall comes to the Grand Opera House Nov. 5, and fills in the week left open by the postponement of Sara Bernhardt's engagement. He will produce a new comedy by Sydney Rosenfeld entitled Barnstormers.

The Education of Mr. Pipp may follow The Mayor of Tokio at the Illinois, opening Aug. 20. Frank Daniels will open Sept. 4.

Joe Weber will produce his next attraction for his New York Music Hall at the Grand Opera House, in this city.

D. Keedy Campbell, author of THE MIRROR's interesting letters from Kansas City, visited his parents in this city last week, and was a caller at THE MIRROR office. Mr. Campbell started bravely from St. Louis for Chicago in an automobile, but the machine got stuck at Springfield, an Alton train rescued him, and he came on via The Only Way.

Rose Evans, who left the People's Stock last season to join the Lafayette Stock at Detroit, which closed recently, has been engaged as heavy woman at the same theatre for the Edwards-Davis Stock.

Edith Forrest is playing ingenues with the Edwards-Davis Stock at Detroit.

The hot wave that began Friday week lasted almost a week and reduced houses to a minimum. In some instances it was probably a question whether there were more people in the audience than on the stage. A cool wave from the Great Refrigerator blew in Thursday. By Friday half the town was sneezing and the weather was fine for theatres.

Samuel Terson mysteriously announces "Lind, a feature with a question mark" for The Royal Chef at the Garrick, beginning this week. He lets loose only this much information about Lind: Never has been seen in this country, having been in London and Paris for two years.

Lyman Glover vouchsafes that The Land of Nod has taken in more money than any other Summer attraction. Its run is still indefinite. Madame Slopoffski as Jack of Hearts was a vocal success.

E. C. Keane, manager of the Olympic in South Bend, was a caller last week. Mr. Keane said his theatre, which is a new \$40,000 structure, would be opened next Labor Day with vaudeville, for which engagements are being made by Harry Armstrong, of this city.

Hi Henry is preparing a brilliant first part for his minstrel this season. The setting that Daniels is painting will be an ideal conception of the interior of the palace of Aladdin, showing the triumphal arch entrance. Mr. Henry also will enrich his performance with an afterpiece and a headliner attraction from Australia. He will open his season with a three nights' engagement at the Marlowe, this city, Aug. 10-12. From his cool hotel room Mr. Henry can see the flag on Hooley's (Powers') Theatre, and recalls the first time he saw Hooley's name in letters of gas—"Hooley's Minstrels" in Brooklyn.

Frank Bell will be stage director at the People's the coming season. He has been with Woodward in Kansas City and staged Lost River. The redecoration of the People's has begun.

E. J. Carpenter is back in town from the West looking handsomer and robust than ever—one effect of his highly successful season with his At Cripple Creek. He will be out again with the same attraction next season, opening Aug. 2, and will feature Milliecent Adams. Mr. Carpenter will also send out A Little Outcast company. Mr. Carpenter, a former Minnesotan, has two former inhabitants of that city on his staff—A. G. Bainbridge, ahead of Cripple Creek, and F. H. Rutledge, manager of A Little Outcast.

It seems that there is to be a ten-cent theatre invasion of Chicago the coming season,

and thus the long-expected will happen! The "store theatre" craze of the West will have reached the Western metropolis. Lorin Howard says he has leased Howard's Theatre to the Affiliated Circuit for a term of years, that the circuit has leased one other theatre in Chicago and eventually will have three, all operated in connection with the low-priced vaudeville circuits between Chicago and San Francisco. The New American was mentioned in this column last week as having been leased for low-priced vaudeville, but I cannot ascertain that this is one of the three that Mr. Howard referred to.

Versatile Joe Weber was doing several things besides entertaining at The Illinois while he was here early this Summer. I am told he tried hard to get the New American Theatre for Hurtig and Seamon, but ran into competition with the persons or circuit at present in control of the house and lost the contest. Representatives of Hurtig and Seamon are said to be still looking for a house or a site for one in Chicago.

Ed Rowland, who is very busy here this Summer sawing wood, is out with another interesting bit of news to follow that of the firm's acquisition of the People's Theatre. He says that Rowland and Clifford have contracted for the services of James Kyle McCurdy for a term of years and will star him this season in The Old Clothes Man. Kate Woods Fiske is one of the early engagements for the company. The tour will begin in October. The play will have an entirely new equipment. Mr. McCurdy has ability and the play is excellent.

New Minson date books are on sale at the Chicago office of THE MINSON, 60 Grand Opera House.

Sam L. Tuck announces John Larkins in A Trip to Africa, opening about Aug. 20.

Ed Van Vechten, who belongs to the small group of "actor-showmen" in the profession, has resigned as manager of the Mechanical Exhibit at The White City to join the As Told in the Hills company, opening at the Columbus. He has the principal comedy part.

Florence Guise, who has returned from an opera engagement at Fort Wayne, has joined the La Salle Musical Stock to create the part of Princess Meta.

The Easy King Opera company, with E. L. Graves as the King, will open at Chicago Heights Oct. 1, says Manager F. C. Cooper.

Mahara Brothers will begin their minstrel season Aug. 20.

The attraction for the annual benefit of the policemen of Chicago, at the Auditorium, will be Little Johnny Jones.

Humpty Dumpty is to fill a long engagement at the Auditorium the coming season. Ben Hur may be there again.

Emma Carus is mentioned as a successor of Valerie Bergere in the role of the Chorus Woman in The Land of Nod. A new second act is to be tried soon.

A comic opera libretto by Ella Wheeler Wilcox has been submitted to a local manager, with music by a nephew of hers.

Blanche Ring is not to be in The Royal Chef at the Garrick, and the opening is put off until next Wednesday. There will be three matinees a week at 50 cents, Tuesdays, Thursdays and Saturdays.

George Hamlin has returned after a year in Europe, and will remain until November.

Charles R. Macdon, who has done brilliant work sending crowds across the lake on the floating palace Eastland, will return to the Auditorium next season as press representative.

Agnes Huntington's dash and beauty in her excellent opera, Paul Jones, are recalled by a local announcement that James T. Powers is to appear in an opera entitled Paul Jones, playing the role of a tailor's apprentice.

The Duke of Duluth, with Nat Wills, looks promising for the opening of the season at McVicker's.

Chicago hustlers are going to capture a long list of conventions for the city, and thus again the Western metropolis advances in importance in the amusement world.

The Ravinia Park Theatre's Shakespearean season, with Ben Greet and company, opens to-night with Midsummer Night's Dream, which will be repeated to-morrow, Thursday and next Sunday nights; As You Like It, Thursday afternoon and Friday night; Much Ado, Wednesday evening; Comedy of Errors, Saturday afternoon. The Tempest will be a feature of the second week.

The shortest "jump," in contrast with Sara Bernhardt's longest—from Buenos Ayres to Chicago—will be made at the close of this week by Richard Carle's Mayor of Tokio company, which will move up the alley one block, from the Studebaker to the Illinois.

There is more talk about a stock company at Powers'.

Frank Worthing has been succeeded by Fritz Williams in Mrs. Temple's Telegram at Powers'; Margaret Wycherly is playing Grace Kimball's part successfully.

This is Buster Brown's closing week at the Great Northern.

Frank Witmark, just before going East last week to spend his vacation at Arverne, completed the music of an Arabian comic opera, book and lyrics by Collin Davis and Lew G. Smith. He said he intends to close final arrangements when he returns to Chicago a few weeks later for a Fall production in a first-class Chicago theatre.

"Tammany" will be sung in The Royal Chef at the Garrick, also "Chicago's Holdup Men," by Collin Davis and Frank Witmark, and Harry Leoni will sing the "Spin Again" that made a hit here in The English Daisy.

A new song is being sung this week in The Land of Nod by William Norris and Mabel

Barrison. It is a Witmark publication, with the title of "Jingles, Jokes and Rhymes" by Harry Hapgood.

The musical comedy bill at the Sans Souci Park Theatre changed yesterday to The High Mogul.

OTIS L. COLBURN.

BOSTON.

The Geeser of Geck Produced—Opera at Norumbega Park—Benton's Notes.

(Special to The Mirror.)

BOSTON, July 24.

Although there are fewer houses open than usual there is an interesting variety of offerings, and at one house to-night came the first performance on any stage of a new comic opera. This was at the Tremont, where Will J. Block followed Kafonelum with The Geeser of Geck. This was written by Robert J. Adams to music by Paul Schindler, and was staged by Frank Tannehill, Jr., with this cast:

Adam Bullbear	Lewis Kelso
Booby Patch	John Keefe
Mrs. Arabella Diddit	Mayn Kelso
Myrtle Diddit	Mona Blake
Bottle Diddit	Lola Swell
Gertie Diddit	Edna Dorman
Phineas Kilit	J. C. Marlowe
Algernon Stealt	Fred Fear
Herbert Gray	John Park
Evelyn Walker	Amelia Stone
Booby Map	May Taylor
"Abdiah"	Notty Lybe
Lena Schmidt	Beatrice Sherman
The Little Schmidts	By themselves
Julius Schmidt	Dave Lewis

For a locale for the new comic opera the spectator is taken to the coast of Turkey, where Julius Schmidt, a sausage maker from Elgin, Ill., is wrecked, and feeds sausage to the Sultan so successfully that he gets appointed Geeser (Governor) of Geck, to reward him for the introduction of the new food. In his official capacity the Geeser runs things with a high hand. All the marriageable women in Geck are collected for the annual auction, in order that he may be enabled to purchase a harem for himself. Among the number entrapped by his sheriff are three American heiresses anxious to wed royalty, a wealthy dowager, and a pretty milliner, Evelyn Walker, who had left America because of an unjust accusation of theft. The Geeser, because of his royal station, finds no difficulty in buying all the wives he desires, but he cannot purchase Evelyn Walker because he is outbid by Herbert Gray, an American millionaire, who had followed the pretty milliner to Geck. The Geeser, with the assistance of two honest thieves, fastens an apparent crime upon Gray, who is thrown into jail. The subsequent developments of the plot show how the Sultan, anxious to obtain at first hand knowledge of the way his Geeser rules, appears disguised as a peddler, and is deposed by the autocratic Geeser, who is about to proclaim himself Sultan, when there is a commotion outside the palace, and Lena Schmidt, the strenuous German wife of Julius, from Elgin, Ill., with seven little Schmidts, comes to destroy the Geeser's dreams of power. What even the Sultan had failed to do is accomplished in a few strenuous moments by the Geeser's wife, and he is glad enough to set free his subjects and go back to a peaceful life in Elgin. There is plenty of activity and comedy in the new piece, with music that won instant popularity, and it was the unanimous verdict that it was a great improvement over Kafonelum. Several changes have been made in the company for this production. Dave Lewis is now featured alone, and he gives a capital dialect impersonation as the sausage maker. He is legitimately funny, and his songs were especially good. A close rival to him in funmaking was May Taylor, who proved herself a comedienne of great versatility as the stage struck waitress, and who improved every opportunity to the utmost. This was her first appearance with the company, and she established herself as a favorite at once. Amelia Stone, another newcomer, was heard to great advantage, and John Park, who was so well liked in Kafonelum, continued his popularity as the lover of the heiress. The engagement is for four weeks only, and then it goes to the Garrick, Chicago, for a run.

For the second offering of the Empire Theatre Stock company Arrah Na Pogue has been selected to give William Courtleigh an opportunity to appear in the character which he played so successfully at the Castle Square a few seasons ago when he was there. The move downtown of this stock company has proved a wise step in every respect, and the organization has been made to feel decidedly at home in its new place of residence, so to speak. It gets a new clientele and it also takes its own with it, so that the success should prove a double success.

There are a number of prominent individual successes made in The Pearl and the Pumpkin at the Colonial, where the engagement is in its second week. Edwin Stevens is the Ancient Mariner, a sort of Lone Fisherman, and he is especially good in the last act with "It Was the English," when a group of Rough Riders à la Roosevelt, are introduced with especially good effect. Another comedian of cleverness is Sager Midgley, who has not varied much from the style of his old vaudeville act, but who does not need to, as it is one of the funniest characters in the show. Gertie Carlisle is dainty as Pearl, and Kathryn Hutchinson proves a dashing fairy queen. Ida Hadley sings admirably, Taylor Granville and Harry Macdonough, George Richards, Stella Beardsley, and Carroll McComas also do good work.

Woman's Enemy is the melodrama of the week at the Bowdoin Square, being given by the full stock company at every performance, save those of 19th, when Charlotte Hunt, the popular leading lady of the company and the daughter of Jay Hunt, its director, will be given her annual benefit. For this occasion

the bill will be changed to Northern Lights, which, by the way, thus returns to its birthplace, for it was at the Bowdoin Square that this melodrama had its first presentation several years ago.

For the first time in a long period the open air theatre at Norumbega Park is devoted to comic opera, Said Pasha, which is being given by the same organization which met favor at Medford Boulevard a couple of weeks ago. The innovation met with the greatest of favor.

Medford Boulevard gives a musical comedy this week, the bill being The Gibson Girl, which has already proved a popular production hereabouts, as it was given in suburban out-of-door theatres a year ago. It is well given and contains many good specialties.

For the opening attraction of the new season at the Park it has been decided to give the first production on any stage of Faith Mather, a play by a new Boston dramatist, Douglas Flattery. The piece is a modern day drama with scenes laid in Boston, and a strong company is now being engaged for the production.

An interesting theatrical wedding last week was that of Fannie Abbott, leading lady of No Wedding Bells for Her, to John Andrew. The best man was Walter Abbott, of St. Louis, brother of the bride, and Catherine Armstrong, who has been with her in the same companies, was bridesmaid. After the reception the couple went to New York, where the bride will soon begin rehearsals of Custer's Last Fight. The groom is a native of Weymouth, where his parents live. At one time he was stage carpenter at the Boston, but five years ago he made his first appearance as a low comedian.

Carl Lathrop has gone to George's Mills, N. H., for a few weeks' rest at the Summer home of Billy B. Van, the comedian.

Marion Littlefield, who has been in concert work for two or three seasons, has signed to support Florence Bindley in The Belle of the West.

Harry Farren, manager of the Columbia, has been appointed as one of the life saving corps at Winthrop.

Florence Arnold, of the Castle Square, has been called to her home by an unexpected death in her family. She will not appear again until Fall.

Thomas McBurn, of the Frank Daniels Opera company, whose home is in Roxbury, jumped from the Myles Stendish as she was going down the harbor one afternoon last week. He was with a party of theatrical friends, and he made the leap as a result of a wager in the group. He was rescued just as he was being sucked under the paddlewheels.

Alfred Davis Foudray, formerly an actor and at one time with Louis Morrison, has disappeared, and his wife fears that his memory has given way. She has appealed to the papers to have their help in finding him.

Charles Mackay and his wife have returned to town and will visit friends here for some time. He has been playing in a stock company at Buffalo, and there was some talk of his returning to the Castle Square, but the management did not come to terms.

Toby Lyons, who made one of the most substantial hits of Kafonelum with his Phobus Nemo, did not continue for The Geeser of Geck. He rehearsed for the first act and all was going well, but when the second act was handed to him, consisting of two pages, he threw it up, considering that he could not take so little after the previous substantial successes which he has made here. So he has gone to Crow Point for the Summer.

Paul West has been holding nightly receptions at the Colonial Theatre, for he was one of the most popular newspaper men in the city in the days when he was on the Traveler. His idea of a vein of rural comedy and fairy extravaganzas was a happy one, and John W. Bratton proved a good partner, his music being catchy and of just the right calibre.

William D. Andreas and his wife have left Wisconsin, where they have been fishing for a month, and will travel back to Boston by way of Chicago and New York.

May Taylor, of The Geeser of Geck, had a novel experience in the crazy gymkhana sports for the Working Boys' Home last week. In the pet animal race she drove a little bear, but suffered defeat at the hands of a pig. However, she managed to score the hit of the sports.

Malcolm Douglas, of the business staff of The Pearl and the Pumpkin, will be located at Winthrop, so as to have the advantages of the seashore and not lose any time from his work at the theatre.

Otis Skinner's Clyde Fitch play this season will not be a new work, but will be a revival of His Grace de Grammert, which was given here with success several seasons ago.

Arthur Miller was presented with a handsome carved cane by the box-office attaches of the Colonial as an expression of their appreciation of his return to Boston after a long absence.

The Banker's Daughter is in rehearsal by the stock company at the Empire, and that will be followed by other works which will show Mary Hall and William Courtleigh to special advantage.

Painters and decorators have taken possession of the Castle Square, and there will be quite a number of changes brought about before Messrs. Ames and Deland begin their second season at that house on Labor Day. There will be lively rivalry in Boston stock company circles next season if three companies are maintained at the Castle Square, Bowdoin Square, and Empire. The wonder will be where to get the plays to go around.

William Harris went up to New Hampshire fishing after seeing The Pearl and the Pump-

kin well started. Several New York managers made automobile rides to Boston so as to attend the opening performance of the new piece. JAY BENTON.

ST. LOUIS.

Fire Inspectors Pleased—Much Music—MacDowell's Success—Suburban Hits.
(Special to The Mirror.)

St. Louis, July 24.

The genuine French Fête, celebrating the Fall of the Bastille, has come and gone, and the memories of the participants are still busy with the admirable address of William Jennings Bryan, made at the Alps in a rain-storm on last Thursday night. Seldom was the celebrated orator better received or more on rapport with an auspicious occasion. "Liberty, Equality, Fraternity," was his theme, and he handled it like the late, also celebrated, Joe Cook, of Boston, "with pre-udes on current events." Lund's music was fine. All arrangements were excellent, and the finest dining hall in this part of the country never held a more interested audience. Luella Webb and Madame Mae Estelle Acton-Harker were in good voice, and the orchestra made the most of its opportunity in a programme that John Lund can take much credit to himself for. To-night Bertha Lincoln Heustia, dramatic soprano, began a week's engagement. The lady makes herself heard easily all over the big place, and what her voice lacks in sweetness it more than atones for in volume. St. Louis "ad." writers, having leagued themselves, are to banquet at the Alps Thursday in a bargain event carded at \$1.40, but marked down for one night only to 40 cents. Charles Kunkel, the city's oldest and still best consecutive pianist, is to be chief musical entertainer. When not similarly engaged, Herr Kunkel is busy on his life's chief work, the transcription for piano of the leading opera scores of the world, with which he intends to close his compositional career.

All the local theatres were inspected by the Building Commissioner and a troop of deputies the past week. New ordinances provide for 44 items looking to the safety of patrons from fire and panic. In the case of the Garrick it was found that the handsome little house's interior arrangements anticipated over 80 per cent. of the new law's clauses. The commissioner got through with the house in less than an hour and told me his life would be one sweet song if all the local playhouses were in half so good condition as the Shuberts' trust-busting monument on Chestnut street, near Broadway. As to the water curtain, which all houses must have next season, there seems to be a difference of view regarding style of construction and operation. In the main, the regulations are sensible and easily complied with. The managers fought the requirement that the scenery carried by visiting companies shall be fire proofed after a special manner, and no conclusion has been reached as to the way of treating portieres and other interior hangings with fire safety solutions. On one point the new law is very explicit: there must be no hot air registers anywhere on the parquet floor.

At last accounts Stella Tracey, the sou-brette of The Royal Chef, had given out that she would not join the company at the Garrick in Chicago. The little woman who has lifted the Delmar Garden opera presentations considerably above the commonplace level asserts that she is here on a granted vacation. Sam P. Gerson, who now owns and manages The Royal Chef, is not apparently worried about Tracey. I see no reason why I should be. Now it's The Belle of New York at the Delmar. Yesterday the company took kindly to it. Gus Weinburg is Karl von Pumpnick, which suits his peculiar grotesquerie. Stella Tracey is cast for Violet Gray. Edith Yerrington, just arrived, is Fifi, and Frederick Knights, the new tenor, is Bronson. Tony Craig, successor to Paul Revare, doubles in Mamie Clancy and Kissie Fitzgerald. W. H. West has the late Dan Daly's old hit, Ichabod Bronson, and handsome Eddie Clarke, that pretty boy, appears as McQuirk, wherein his beauty is entirely obfuscated. Miss Yerrington has been heard here in The Burgomaster and other song pieces of like makeup. Miss Craig was one of the Liberty Belles and Fred. Knights was in one of the first companies that sang The Belle of New York.

Out at Koerner's Garden The Comedy of Errors is the ambitious essay of the Berkeley Players. Edgar Vincent Taylor is the Antipholus of Syracuse; Horace Lyndon, the same of Ephesus; Henry Stuart, the Dromio of Syracuse; Will MacLuskey, the same of Ephesus; Geraldine Evans, Adriana; Earl McCloud, Balthazar; Frank Wunderli, Angelo; Cyrene Shannon, Luciana; Estudiantina Bernsford, Lelia.

All this by way of introduction, that out at the Suburban Melbourne MacDowell is really doing a stunt in modern classic, to which the epithet "phenomenal" can be safely applied without violence to the term. I have it straight from Charlie Elliott, manager, that the first week's profits were \$6.10; the second, \$200; the third, \$600 and last week's considerably above \$1,000. I convinced myself during several visits that Elliott must be telling me something very near the truth, even allowing for the casual habit of managers to see more in the box-office than the patronage places there. The pins are set up for a September showing of MacDowell at the Odeon in a great scenic revival of Virginia. With anything like white treatment from the Odeon people, the thing ought to be a go and also a means of rehabilitating MacDowell, who is just now very faithful to his duties, and more than ever willing to play fair with his audiences.

Fedora is the current offering. The Alps management is likewise figuring on a post-Summer season, the scheme being opera on the stage in the banquet hall. Preparations would probably be further advanced and more detail available but for the unfortunate and not at all reassuring state of Jimmie Hannon's health. He is not quickly rallying from the effects of a sunstroke on Monday last.

At Forest Park Highlands the headliner this week is Wynne Winslow, a local church-choir singer. The young lady manages to get good church engagements in the cool weather, while Satan is in his usual urban haunts. When he is at the seashore she does not militate against her church standing by singing in the unsanctified purlens of Summer gardens. With her on the bill are the Flood Brothers, Earl and Wilson (collar and cuff team), Hurd, the Count de Butz, and the best imaginable biograph pictures.

A Wife's Honor succeeds in The Hands of the Enemy at West End Heights. Adelaide Randall, the new leading lady, is ingratiating herself with the patronage, as are also Chagnon, Seay, Soraghan, and the others. The Washburn Stock company shows more and more at every performance that it has the benefit of experienced management. A Wife's Honor started out very profitably yesterday, much to the satisfaction of all concerned.

Strong men are at Mannion's in the persons of La Veen and Cross, big chiefs of muscle and endurance. "Their physical development is wonderful, and the marvelous muscles they display will rather make you think you ought to be as well built as they," says the Carondelet News. Al. Carleton, comedian; Emerson and Omega, "the funny Dutchman and the handsome girl;" Meitt's dogs, and Marie Laurens, the sweet singer, combine in an entertaining programme. Lucy and Lucier had things all their own way last week.

Eclipse Garden comes out of the shadow with The Count of Monte Cristo, in which the versatile Arthur Stanley plays the Abbé Busoni, Edmond Dantes, Monsieur Johannes and the Count. The villain Danglars is in the hands of John R. Allen. In the large cast are: Harry Sinclair, Harry Hayden, Joe Frank, Charles O. Porter, Ralph Dixon, Nellie Diamond, Marie Sarger, and Ella Allan. The programme synopsis reads "Harbor of Marcellus, Dungeons of Chateau D'Orp, Inn at Ponte de Gorde, Palace of Count de Morf near Pount Neuf," but these are probably proof errors.

Eleanor Kent, of the Delmar, is resting this week because there is no prima donna part in The Belle of New York.

The regular season will begin in about three weeks for the Columbia and Havlin's. Both these houses are oiling their electric fans in proper anticipation of constant need of the same on the date in contemplation.

Abbie MacLean, of Morrison Avenue, who has achieved fame on the stage, is in New York rehearsing with the Rogers Brothers in their new production. The young lady, after closing her Royal Chef engagement at the Garrick, remained at the home of her parents here. She was a member of the Blue Beard company at the Iroquois engagement in Chicago. During the World's Fair she played at the Delmar. She is a native of the most famous county in Missouri, Pike.

The Wizard of the Nile follows the Belle of New York at the Delmar. It is said that Richard Carle, who is putting in the Summer with his new piece, The Mayor of Tokio, wants to come down here next month and try it on at the Olympic. Carle is one of the survivors of the Summer business in Chicago and a favorite here.

Pearl Revare is in New York preparing for the regular season after her Delmar season.

We have no need to wait for Frau Bertha Kalich to learn something of Yiddish players, because L. Saken, a Yiddish impersonator, is to give two performances at the Odeon. In one he impersonates a refugee from the Russian massacre at Kishineff, in the other he gives a monologue in costume as the Wandering Jew.

We hear that Minnie Seligman, late of this city, who has been off the stage for a couple of years, is to resume her theatrical career at Philadelphia shortly.

Channing Ellery, of Ellery's Band, passed through here the other day on his way West. He reports excellent business in Cincinnati, long coming engagements in Los Angeles and the big success of his new leader, Signor Ferullo, who was publicly complimented by Mayor Fleischman, of Cincinnati, during the band's recent engagement.

Vera Smith, a child actress, who has frequently appeared at the Century and Olympic theatres, was rewarded for her indefatigable reading of newspapers the other day by bringing Edward Fowler, a founding, into communication with relatives and authorities by means of which he expects to inherit one of the largest estates in Alabama. Fowler made the acquaintance of Miss Smith without revealing the particulars of his early years. While he was out West the little girl chanced to read in an obscure newspaper that a large estate in the South was awaiting Fowler. At her request the boy began correspondence with the Alabama authorities, and strong indications of success in getting a large portion of the property in question are now at hand.

RICHARD SPANER.

PHILADELPHIA.

The Casino Has Not Changed Hands—Approaching Openings—Notes.

(Special to The Mirror.)

Philadelphia, July 24.

That the Casino has not changed hands is the claim of Elias, Koenig and Lederer, the

lessees of last season. A contract has been made by them with the Columbian Amusement Company, who will furnish thirty-two weeks of traveling combinations, commencing the middle of August. The managers of the Casino will be represented by a company of their own, called The Casino Girls. At the end of the thirty-two weeks George Lederer will stage a new musical extravaganza. The building is owned by William J. Gilmore, and the present lease expires on June, 1906, but can be renewed by mutual consent, providing an application is made by Jan. 1, 1906.

Keith's New Theatre attractions this week include Toby Claude, Ray L. Royce, Julia Kingsley and Nelson Lewis, George H. Wood, Burke's musical dogs, Tobin Sisters, Ray and Benedetto, La Petite Adelaide, Martin and Ridgway, Wood and Ray, Hawthorne and Burt, Vontello and Nina, Chalk Saunders, Del-A-Phone, kinetograph.

The Lyceum Theatre is still open with stock olio company under the title this week of The Boston Belles, with two burlesques, An American Gentleman and Long Distance Telephone. The merry chorus play an important role, and it is a really good Summer attraction.

The old Walnut Street Theatre is being renovated. It really needed it to bring it up to the standard of our present up-to-date theatres, especially with the great competition awaiting them the coming season.

Openings: Blaney's Arch Street Theatre, with King of the Opium Ring, Aug. 5; National, Aug. 19, with Fast Life in New York; Grand Opera House, Aug. 14, with William H. West's Minstrels; Park, Aug. 26, with The Office Boy, with Frank Deshon; People's, Aug. 26, Devil's Auction; Kensington, Sept. 4, with Why Girls Leave Home. The Chestnut Street Theatre intended to open early in September with Fantana, but recent events have made a change of attractions necessary. The Girard Avenue Theatre opens Aug. 26.

Cape May: The Lyceum stock company at the Iron Pier appeared in Wanted, a Family to fair returns. This week, Joshua Simpkins is the programme. Last season there was vaudeville at Sewall's Point and Cape May Point, both of which are dark this season. The great automobile races announced for July 29, to break the world's record, will attract many people to this resort.

Atlantic City: There is no money as yet for amusements, and everybody is complaining. The Sultan of Sulu opens Aug. 17. Sojourners at this resort are: John W. Hart, of the Kensington Theatre; George Monroe, Irving Fox, Lew Dockstader, and hundreds of burlesque entertainers.

Simple Simon Simple, after a two weeks' rest and reorganization, inaugurates its Fall tour at Asbury Park Aug. 5.

Wheelock's United States Indian Band inaugurated a two weeks' stay at Willow Grove Park July 23. S. FERNESBERG.

CINCINNATI.

Opening Dates and Attractions Announced—Bands Continue to Draw—Notes.

(Special to The Mirror.)

Cincinnati, July 24.

Three more of our theatres have announced their opening dates and attractions for the coming season. People's and Heuch's will both open Aug. 6. The former will have Harry Williams' Imperial Burlesquers and the latter will have Harry C. Blaney's The Curse of Drink. The Lyceum will have The Slaves of the Mill, by Hal Reid and Harry Gordon, for its opening attraction Aug. 27. The new Standard will also open in August, but the exact date is still to be determined.

The Chester Park Opera company opened last night to a good audience in The Strollers. This is the last week of Carrie Reynolds and Cecilia Rhoda, two of the favorites of the company. Miss Reynolds has resigned to prepare for her starring tour in The School Girl, and Miss Rhoda leaves at the end of this week to join Richard Carle in The Mayor of Tokio. Clara Palmer and May Bouton will take their places with the company.

Morin's Band continues for another week at the Zoo, where it is attracting large and increasing audiences.

Andrew Gilligan, whose café in this city had been for more than two generations the headquarters of visiting actors, died 21, after a brief illness. Mr. Gilligan numbered his friends and acquaintances among theatrical folk by the hundreds, and his collection of photographs and autographs was one of the most unique and complete in the country.

H. A. SUTTON.

PITTSBURGH.

Shuberts Secure the Duquesne—Early Season at the Bijou and Academy—The Parks.

(Special to The Mirror.)

Pittsburgh, July 24.

The Shuberts have secured the Duquesne Theatre here, and we are now going to have artists and plays which are really meritorious. It was formally announced last week that this firm had leased this house, and it immediately set the local theatrical people all agog. This well-known playhouse began its career by playing only the best attractions on the road; it was closed for a while; then it became a vaudeville house for several seasons under the management of the late Harry Williams, and last season it was a good money-maker as a popular-price theatre under the direction of R. M. Gulick. And now it is to be the harbor of such genuine artists as Mrs. Fiske, Mrs. Leslie Carter, Blanche Bates, Sarah Bernhardt, Ada Rehan, David Warfield, and others. The house is now being thoroughly renovated.



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and it is expected it will be in readiness to open in September.

On next Monday afternoon the Bijou will begin its season with a play new to this city—namely, How Hearts Are Broken, which gives promise of being the kind of play that the patrons of this popular house usually revel in.

The Academy will open its season on Saturday night with the Ideal Extravaganza company. This house will have opposition this season at the Gayety, where burlesque shows will hold forth.

Luna Park drew crowds of amusement seekers last week when several new sideshows were seen for the first time. Apropos its name—Bijou—the tiny theatre was opened for the first time wherein the illusions of Agn and Dida were cleverly exhibited, and S. R. O. was frequently in evidence during the week. Callahan's New York Marine Band is entrenched in the band pavilion this week. The Valdara, five acrobatic trick bicyclists, and Leo Dervault, who gives a scientific physical gymnastic exhibition, are the special outdoor attractions.

At the Traction Parks—Kennywood, Southern, and Oakwood—small vaudeville performances are offered, as usual. Riccobono's trained horses are the chief attraction at Kennywood this week.

ALBERT S. L. HEWER.

ENGAGEMENTS.

Bobby Harrington, who played George M. Ochan's part in Running for Office last season, re-engaged for this season and will be featured in the part.

Charlotte Walker, as leading lady for Robert Le-raine's company, that is to present Bernard Shaw's comedy, Man and Superman, at the Hudson Theatre beginning Sept. 4.

Florence Lester, who played the title-role in Texas last season, has been re-engaged for next season by Broadhurst and Currie, and will be featured in the production which opens Aug. 19 at the West End Theatre, New York. Miss Lester is now at Kenosha Lake, Sullivan County, N. Y., where she will remain until the opening.

The F. H. Sullivan Amusement company announces the following for The Race for Life: Robert Cuck, Charles Ragen, P. F. Plann, Lillian Rhoda, Blanche Rie, Harry G. Stafford, May Thornton, Eugene Shakespeare, and Frank Connelly.

For The Errand Boy company, by the F. H. Sullivan Amusement company: E. A. McCarty, Miss Phillips, Howard Davis, Laura Bangs, Viola Carter, Adelaide Lorraine, L. Nickling, Iris Darling, Agnes Hart, Lillian Marsh, Beulah Gray, Glen Berina, Edith Hart, Ruth Benton, Mrs. Jacobs, Florence Sweetman, Camille Laville, Helen Gelert, Frank Evans, Miss Ogan, Lois Hilton, Aggie LaBar, Gwen Rayman, A. C. Plann, Carl Hand, Marie A. Rainey, M. Johnson, Helen Kirby, Florence Elliott, Kittie Stone, Belle Lellian, Gley Douglas, Florence Jerome, Elizabeth Vancil, Isabelle Roe, M. J. Anderson, Flo Play Cherry, Stella Warner, and Emma Gwynette.

Nathalie Cottrell, by Charles Dillingham, for the company to support Maxine Elliott in Clyde Fitch's comedy, Her Great Match, which opens at the Criterion Theatre Sept. 4. Others engaged for the cast are Herbert Standing, Charles Cherry, Nellie Thorne, and Fella Edwards.

George T. Meach, re-engaged by Lobbier and Company for Mrs. Wings of the College Patch company as stage-manager, succeeding Oscar Eagle.

Lee Dale Ingraham is filling a special engagement of four weeks with the Lorne Elwyn company, replacing Miss Gray, who is taking a vacation. Miss Ingraham has signed with the Bathman-Mann company for the coming season.

Ivy Troutman, by H. W. Savage, for the part of E-c-c-e T-ann-er in The College Widow.

Charles Sinclair, who has been connected with Henry W. Savage for the past few seasons, has been engaged by Aubrey Mitchell to produce two plays. He will also put on two trances of Plann companies, after which he will sail for London to produce a musical comedy for the Phoenix Theatre.

Leo Mars, a singing comedian from Daly's Theatre, London, is to leave there for this country next week and join the Frital Schiff company in Little, Modiste.

Edgar Atchison-Ely and Moore and Littlefield, for the Drury Lane spectacle, The White Cat, which is to follow The Original Sin at the New Amsterdam Theatre this fall.

Emma G. Field, as leading lady with Charles F. Whitaker's Hot Flat Fake Soap company for next season.

PLAYS IN THE ORIENT.

Plants in Japan's Botanical Garden
—New Soil for Old Flowers.

Three years ago Japan was awakened from its long sleep by Commodore Perry. She was hungry and thirsty and imported



TEIKEN SUDO.

many greens, plants, grasses, even poisonous grass, from America and Europe.

The first of these dramatic plants was The Merchant of Venice, from the Shakespearean garden. It appeared about 1887 in the Osaka Asahi-shimbun (Osaka Morning-sun, a newspaper) from time to time, although it was but a sorry growth which had lost much of the beauty of the original plant. Subsequently five plants from the same garden were brought to Japan and planted: Othello, Hamlet, King Lear, Romeo and Juliet, and Macbeth.

Othello was transplanted by Sutin Yemi. It is a Eurasian flower, but lacks the beauty of the original, nor can the Japanese plant be said to have any especial charm. Hamlet, transplanted by Shumpe Dohi, indicates that the botanist has been long asleep in his hot-house and oblivious to what is going on in the outer world of nature. King Lear, transplanted by Gakko Takayasu, possesses little beauty, the botanist attempting to modify the original plant in much the same way as he is wont to modify his native crysanthemum; hence the original corolla has disappeared, and an artificial corolla has taken its place. The result is that the essential organ of the original can scarcely be detected, even with a microscope.

A few months ago Nadeshiko Oosai transplanted Romeo and Juliet. He has tried hard to retain the original form and he has been fairly successful, but it is because he has overlooked—consciously, perhaps—how different the requirements of the stages of the Western and Eastern worlds actually are.

Last April Kasai Shima transplanted Macbeth for Kitamura's garden. (Kitamura, an actor regarded as the Sothern of Japan). It was carefully acted. In regard to this production a lecturer remarked to his class: "The plant has a different perfume from that of the original which I have smelt in Shakespeare's garden." Kitamura, fearing that his plant would not give satisfaction to visitors, had music in his garden, and the musicians played according to his directions, but there was no harmony, for the two kinds of music, that of the West and that of the East, only created discord.

There are Shakespearean transplantings for reading purposes alone by Dr. Yuzo Teubouchi. Much of the beauty of the original plants is here retained, but they cannot be contrasted with those of Schlegel, owing to the widely differing climatic conditions of Japan and Europe.

Kitamura took a branch from Hugo's "Notre Dame de Paris," which was transplanted by the late Koyo Ouchi. He also took a branch from Daudet's "Sapho" and planted it in his garden. Both had no success, for from table grapes it is impossible to make good wine.

Shoyo Matsui transplanted Hugo's Hernani to Yembo's garden. (Yembo, an actor.) Wonderful to relate, he imported a French rose and planted it, but there grew up instead a Japanese daisy. He also took a seedling from the "Inferno" of Dante, Francesca, an episode, and transplanted it, but the seedling rotted and emits a bad smell. This is the trouble with problem plays.

There is a lovely French plant, "Koi no Otaka"—i. e., Doctor of Love—by the late Koyo Ouchi. This he transplanted from Mallère's L'Amour Médecin, but a few parts differ materially from the original.

Teiken Sudo, actor, founder of Shinyengaki, opened his garden two years before Kawakami began and cultivated his plants well, so that he is recognized now as one of the first dramatic gardeners of Japan.

Shuto Onda has transplanted François Coppée's Pour la Couronne, which is beautifully done. Kawakami, an actor, who has been in this country, changed some parts himself and planted it in his garden, but this change caused a loss of the top of the crown as well as of its decorations, so that hardly any of the original beauty remains. Kawakami's change caused no end of laughter, for it suggests the line in the nursery rhyme: "Jack fell down and broke his crown."

Sazanami Iwaya transplanted Schiller's Wilhelm Tell, true German barley; during the transplanting, however, the most beautiful part has become badly infested with insect life—i. e., has lost the sweetness of the original beauty of the songs, like that of the fisherman.

At present the Japanese botanists are transplanting foreign plants rapidly, and they are neglecting their own plants. The result is the native plants are in want of fresh water to keep them alive. Alas! the native plants are dying, and the transplanted ones have not yet borne fruit. No wonder that Japan is still hungry and thirsty. HAKIO O. YAMASHITA, Tokio.

IN NEW ZEALAND.

Tittell Brune Makes a Hit in L'Aiglon—Companies Stranded—Notes.

(Special Correspondence of The Mirror.)

WELLINGTON, June 21.

J. C. Williamson's dramatic company, which is headed by Tittell Brune, the charming and talented American actress, inaugurated a New Zealand tour at the Wellington Opera House last Thursday evening with Rostand's L'Aiglon. My verdict of Miss Brune is that she is one of the very best actresses that has as yet visited New Zealand and is a decided acquisition to the number of clever artists that hail from America.

The company which Mr. Williamson has sent to support Miss Brune on her New Zealand visit contains many notable performers and includes James B. Atholwood, an Australian who, if he went to America for an engagement, would in a short time be at the head of his profession. He is without doubt one of the best character actors that has ever trod the boards in Australasia.

P. R. Dix closed his Wellington theatre on Monday evening last and has gone on a tour of the South Island with his vaudeville combination.

Several of the small shows at present touring New Zealand are feeling the effects of the Winter, with the result that a number of actors are looking for work of any kind.

One or two of that class of people who are never happy unless they have a company on the road have recently done a "elope," leaving the performers none the richer in worldly goods, but heaps richer in experience. Not only the performers, but all classes of tradesmen, papers, job printing offices, and hotel keepers have been victimized.

George Mungrove's Dramatic company is meeting with a fair measure of success at His Majesty's Theatre, Auckland. Last Friday evening they presented a double bill, consisting of Broadhurst's three-act farcical play, Monsieur Treville, and the comediella, "Op o' My Thumb, two pieces said to have been enormous successes in New York and London.

The Fuller Proprietary continue to do good business at their four vaudeville houses. The majority of the performers on the circuit are really good, though there are one or two "chaser" acts to be found on the programmes.

The New Zealand tour of J. C. Williamson's Repertoire Opera company closed at Timaru last Thursday. It was a great financial success. They returned to Sydney last Saturday, and open in that city June 24, with The Yeoman of the Guard.

William Anderson's dramatic company concluded a six months' tour of New Zealand last Wednesday at the Wellington Opera House. The class of drama they played during the tour was of the "blood and thunder" order, which seems to go down with a certain class. The tour was not the success anticipated, owing to the fact that some big jumps had to be made to get dates.

One of the most pleasant functions it has ever been my luck to attend was an At Home, which was given in the Town Hall last Thursday afternoon by J. C. Williamson to introduce Tittell Brune to Wellingtonians. It was a huge success from beginning to end. The second production of Miss Brune's Wellington season will be Romeo and Juliet. On June 26 the comedy drama Sunday is to be presented, to be followed by Sardon's Theodora and The Second Mrs. Tanqueray.

ANDREW SMART.

AMATEUR NOTES.

The \$300 annual prize offered by the Young People's Dramatic and Literary Club of Chicago for the best essay written by a member was awarded this year to the club's honorary president and founder, Fred A. La Belle, who chose for his subject "Character Molding with Will Power as the Architect." Mr. La Belle declined the money, directing that it be devoted to such charity as the club might select.

As You Like It, with an "all girl" cast, was given on the lawn of Colonel James Lewis, Homerville, Pa., recently, for the benefit of the Children's Country Week Fund of Philadelphia. The young people, trained by Charles J. Fyffe, gave a creditable performance of the comedy and succeeded in raising about \$350 for the fund.

THE ELKS.

Ella Wilson, leading woman of the Lyric Stock company, Portland, Ore., recently presented the Elks' Home, in Bedford City, Va., with a unique picture representing a life-size reproduction of her hand holding a wine glass and offering up a toast to the "eldest brothers." On her third finger is seen an odd ring, composed of an elk tooth and diamonds, and in one corner an elk head, in another the clock. Both ring and picture are copyrighted. Miss Wilson is the only daughter of Colonel Fred Wilson, a member of B. F. O. E. Lodge No. 1, New York City.

At Bridgeport, Conn., the local Elks will hold an evening parade and jubilation in celebration of their success in Buffalo, where they captured \$750 in prize, having received half of the prize awarded to its hand, the Wheeler and Wilson, amounting to \$150, and \$500 for its appearance in the parade. The lodge intends to spend this money celebrating the event.

THE IMPECUNIOUS AUTHOR.

David Garrick Tells a Few Stories of Stage Life and Colley Pays the Bill.

As usual, having money, I went to Del Pando's for lunch last Thursday and spent a small part of the emolument received for a story I sent in last December on Del's table d'hôte. I like to say Del's, just as I like to say emolument. Both sound as though they meant a great deal more than they do. And while I was eating peacefully, in full enjoyment of my most excellent macaroni di Neapoli, Colley Cibber came in, accompanied by young Garrick. Colley treats Garrick as though David were his well beloved grandson, and watches over him as though he were an infant. Yet at their time of life it is hard to notice any appreciable difference in their ages. I motioned them to come over and sit by me. They came, both in a great humor.

"Sir," said Colley, when they were seated and waiting for their soup. "Sir, David has been telling me of how the accepted portrait of Fielding came to be. It was clever of him, I assure you. Tell it, Davy."

"Yes, tell it, Garrick," said I, hardly knowing him well enough to call him by his first name.

"It came about in this way," said Garrick. "Hogarth and I were having our refreshments at a coffee house one day, when the talk fell upon Fielding, and Hogarth lamented that there were no picture of the author of Tom Jones. 'I think I could make his face,' says I, and did so, as well as I might. 'For heaven's sake, hold as you are, Davy,' says Hogarth, and at once fell to sketching the outlines. Later we finished the drawing from our mutual recollections, and this drawing was the original of all the portraits of Fielding. It was only this fortnight that I saw the same drawing reproduced, with another's name signed thereto, forsooth!"

"Out upon ye with your forsooth, Davy," said Colley. "Will ye never be rid of the scent of the buskin? I remember"—turning to me—"when David played Othello and Macbeth in the costume of British officers."

"Faith," said Garrick, "twas all the costume I had. Do you remember how Tom Sheridan played Richard in proper costume while the rest of the company wore the clothes of the day, and stalked through the part like an angry Merry Andrew?"

"That I do," answered Colley. "Twas Kemble that first dressed his company in proper apparel."

"Will you take away the credit from me, Colley?" said Garrick. "Tis I who have long held that honor."

"I'll leave you the honor of being the first to remove the circles of light from the center of the stage, Davy," said Colley. "Heaven knows those halos of candles went ill with the forest scenes of As You Like It."

"Speaking of the lights," said Garrick, "brings to my memory an incident that occurred in Bristol. Winston, the comedian, essayed to play tragedy once, and chose Richard as the character. During one scene, while he was violently waving his sword, the weapon struck the rope that held the chandelier, letting it fall over Winston's head, and there stood Richard, with a blazing necklace. In another instant, but for the timely help of Richmond, his worsted wig would have been aflame and Richard himself been worsted."

"Davy," said Colley, gravely. "Your wit is false as your teeth. Let not the one come from between the other."

"If I make a bad pun, Colley," answered Garrick. "Tis the fault of the day, not my wit. All good punsters are dead."

"That you are alive, Davy, is proof enough that your wit is bad," retorted Colley.

"Will you have cream cheese?" asked the Italian waiter, with a New York speech.

"Out upon thee, varlet!" said Garrick.

"Thou knowest 'tis our custom."

"Yes sir," answered the waiter.

"Colley," said I, having been silent longer than I like. "Colley, have you arranged for the publication of the sequel to your apology yet?"

"I have, sir," answered Colley, "though the publisher makes conditions hard to meet. He insists that I reduce it to a hundred thousand words, and permit it to first appear in his magazine in monthly installments."

"But you have accepted?" I asked.

"You may be sure he has," answered Garrick. "Would old Colley let go by a chance to make his voice heard in the land?"

"I have accepted," said Colley, ignoring Garrick. "I shall have the manuscript begun shortly, and I warrant you your favorites will receive their due. The stage is not what it once was, sir."

"That's true, Colley," said Garrick, emptying his bottle of its last half glass of vino Italiano. "Even you would have difficulties as a manager to-day. The audiences have less patience."

"You may well say it," answered Colley. "Once in the provinces, when the bill was Lear, the actor who was to play Gloucester was taken suddenly ill, and the role was given to another member of the company, who got along well until the scene where Gloucester is blinded. Here his memory failed, and he asked permission of the audience to read the part, which was readily granted. Fancy a blind Gloucester reading!"

"Such things often happened," said Garrick, turning to me. "Where your actor of to-day would make his lines, should he forget, our actors would stick to the text the author wrote, even though he carried the manuscript in one hand and a candle in t'other. Once, my company at the last moment decided to give

the new play, The Lord of the Manor, of which we knew but little. As fate decreed, we could find but one copy of the piece, and that was handed from one to another that each might deliver the lines of his part. Finally Palmer came to a scene so interlined that he could make nothing of it. He hesitated, and held his candle close to the paper, but was obliged to give it up. The pit at once began to hiss, until Palmer, stepping to the front of the stage, handed the manuscript and his candle to one who sat near, and requested him to see for himself that the writing was illegible. The audience was thus satisfied, and we were permitted to continue, omitting that scene."

While Garrick was chuckling over the humor of his story, the waiter brought over checks and Colley insisted upon paying them all.

"Permit him to have his way," said Garrick, mistaking my apparent remonstrance for genuine. "He'll have the sum back from you in time, I'll warrant you."

So I ceased my objections, and allowed Colley to have his way. He received his change and tipped the waiter with the air of a Caesar rewarding a valiant captain. When we were out of the restaurant and going arm in arm toward Broadway, I ventured to ask Colley of his source of income.

"Royalties from a play of mine," he answered. "A little thing I wrote and delivered in 1724, and which has just been read and accepted."

GOOSEQUILL.

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THE SOUTHWEST AND THE LANDLADY. By Iris Le Bara and Margherita Gast.

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WHEN HENRY IV WAS KING. By James W. Thompson.

WOOLLY BUG; an extravaganza in a prologue and three acts. Book and lyrics by L. Frank Baum.

NEW THEATRES AND IMPROVEMENTS.

J. H. Gueris has sold the theatre in Little Falls, Minn. At present the city is without a theatre, but Mr. Gueris announces that he will soon have an up to date house there.

Barrows and Nash will erect a \$35,000 vaudeville theatre in Winnipeg, Man., this Summer in connection with their chain of Northwestern States houses. They now manage the Unique in Winnipeg.

The Arcade, a small vaudeville house, was opened in Winnipeg, Man., July 10. J. Poliss is the proprietor.

The new auditorium projected for the city of Atlanta, Ga., and for which plans have been prepared by J. G. Rossmann, is intended to be a general public meeting place with accommodations not only for theatrical performances but for conventions and such like gatherings. Mr. Rossmann has under construction a building to be known as St. Nicholas Rink, large enough to seat 6,000 persons, which may be used for gatherings until the auditorium is completed.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Clara Thopp was the hostess at the tea served at the headquarters last Thursday afternoon, and among those present were Mrs. Hudson Eaton, Helen C. Loeble, the Rev. F. J. Clay Moran, Mary E. Davis, Ann Engstrom, Mrs. Agnes Burt, Chester L. Davis, Mary Kinsling, J. Palmer Collins, "Aunt Louise" Eldridge, Damon Lyon, Regina Weil, H. D. Radfield, Mrs. Magie Hayes, Robert Wagner, Pearl Ford, John H. Castello, Constance Hamilton, J. B. Arthur, Minerva Florence, Marie Taylor, and Charles T. Catlin. Tea will be served as usual next Thursday. Minerva Florence will be hostess. A cordial invitation is extended to members of any Chapters visiting the city.

The Providence Chapter of the Alliance has recently sent a very encouraging report to the Council in which the Secretary states that the Chapter is completing giving a lawn party in the latter part of August at the home of Mrs. Howe. Any members of other Chapters expecting to be in Providence at that time and desirous of attending this festival will please notify Mrs. F. Vernon Wilson, Crown Hotel, Providence.

Edyth Totten, Secretary of the National Council of the Alliance, expects to arrive July 26 from her recent visit in London and elsewhere abroad, and will at once resume her duties at the Alliance headquarters.

Friends and fellow members of the Rev. Walter B. Bentley, of the New York Chapter, will be glad to know that he is to enjoy in August a vacation from his parochial duties in the Church of the Ascension, Greenpoint, and that after his recent illness he is now to have a period of rest and recuperation in preparation for the many undertakings he has prepared for the future of his parish work.

At the rooms of the Throckmorton School of Expression on the evening of July 8 several members of the New York Chapter were present to greet B. Russell Throckmorton in a birthday celebration. In addition to these gentlemen a number of representatives of literature, music and art extended their congratulations. The festivities of the evening included songs by Messrs. Fitzgerald, Fulton and Benchesbach, and addresses and recitations appropriate to the occasion were given by Messrs. Hughes, Everett and others. Charles T. Catlin, of the New York Chapter, referred with happy reminiscences to his long association with Mr. Throckmorton in dramatic and kindred studies, and paid especial tribute to the talent and personal character which the guests had assembled to recognize and admire. Mr. Throckmorton responded to the requests of his friends by reciting several of the selections included in his always attractive repertoire. Charles Uttinger presided at the piano.

Mrs. Mary G. Spencer, Cecil Spooner and Cora Morlan, of the Brooklyn Chapter, were guests at the recent Kensington ball in London, England.

LANDS' CLUB PLAY.

The Larchmont Yacht Club and the crowd gathered there for race week were entertained last Friday night at the theatre with three sketches given by members of the Lands' Club who are spending the summer at this club while their new city hall is being built.

Jack Saville, an old-time actor and yachtman, was stage-manager, and the audience was made up of about eight hundred yachtmen and their friends. The opening piece was a humorous parody on club life at Larchmont, entitled *Adrift and Ashore*. The scene represented the veranda of the Larchmont Yacht Club, where the members were gathered discussing the welfare of the club. The optimistic ones decided the club was being run like a prayer meeting instead of a yacht club and demanded the election of a new commodore. They said they wanted to go back to the days when the flagship of the fleet was not an automobile. In the midst of the meeting Captain Hopewell, an altruist, arrived and woke things up by ordering four cases of wine, which was mixed into a "Harry Gillig punch."

The cast included John Saville, Frank McGinn, Joseph Kilgour, Morgan E. Coman, Charles W. Swain, F. Newton Linde, Lewis Payne, Frank Deane, and Harry E. Blake. Mr. Kilgour took the part of the new commodore, who proved to be the spirit of the club. The lines of the Spirit were recited by Mr. Blake.

The second piece was a character sketch by George Ade entitled *Mars Covington*, and the programme ended with a musical sketch of life in the Philippines, entitled *On the Firing Line*. The sketch was recently produced at the Lamb's gambol at the Lyric Theatre and was localized to suit the yacht club members.

In the cast of the last two sketches were George Mackay, Edward J. Connelly, Earl Browne, Morgan E. Coman, Robert McKay, Wallace Brownlow, Stanley Hawkins, Joseph Brennan, and Frank Belcher.

THE HARLEQUIN.

Volume VII, No. 1, of *The Harlequin*, J. M. Leveque's widely-known Journal of the South, published in New Orleans, is at hand, and it marks the beginning of the seventh year of a publication that has achieved a remarkable success in a difficult field, thanks to the genius of its editor and proprietor and the abilities of the assistants he has gathered about him to write the truth on all practical subjects while brilliantly introducing the children of imagination. Mr. Leveque has passed through the experience of all men who start new journals in that he has been the subject of pessimistic prophecy and the object of hard knocks, but now he enjoys the distinction so seldom placed, yet always deserved, that comes to a man who sees the disfigurement both of false prophets and enemies, and who finally has friends and well-wishers to spare because of success. *The Harlequin* undoubtedly has started on a long and highly prosperous life, for when a journal establishes a reputation for absolute honesty and fearlessness linked with brilliancy there is nothing that can avail or prevail against it.

THE SHUBERTS' NEW HOUSES.

The Shuberts have obtained control of the Empire Theatre, Newark, for independent bookings, and have also made arrangements whereby their attractions and those of other independent managers will play in the Colonial Theatre, Cleveland, owned by Drew and Campbell.

The coming season the Shuberts will book all the attractions at the Empire in Newark, and with this end in view the managers have incorporated in New Jersey the Empire Theatre Company, of New York, with a capital of \$30,000, and the Sam S. Shubert Booking Agency, with a capital of \$50,000. The incorporators are named as H. O. Coughlin, Thomas F. Barrett, and James M. Woods.

Lee Shubert states that the booking agency has been organized to perpetuate the name of Sam S. Shubert.

JOSEPH JEFFERSON'S WILL.

A copy of the will of Joseph Jefferson was filed July 25 in the Surrogate's office in New York city by Edward G. Black, the executor of the estate, who applied to the Surrogate for letters of administration on the actor's property situated in New York State. The will was originally filed in Barnstable County, Mass.

It mentions bequests such as a Kentucky fishing reel, which is to go to Grover Cleveland, and small bequests to the Actors' Fund, the Actors' Home, and to William Winter, the dramatic critic.

The bulk of the estate, however, is left to Mr. Jefferson's relatives. The real estate in New York State consists of valuable property along Riverside Drive, on Lexington Avenue, and on Central Park West.

PROFESSIONAL DOINGS.

The last night of Andrew Mack's engagement in Melbourne was notable, from all accounts. The theatre was crowded, and when Mr. Mack responded to a call for a speech the audience rose in a body and cheered, with cries of hearty fervor that brought tears to his eyes. After the performance was over the people formed in a line and lifting Mack on their shoulders again cheered him.

The following day thousands of people greeted him at the train to bid him good-bye and shake hands, almost overwhelming him.

Richard Outcault, the cartoonist and creator of Buster Brown, is now abroad, spending the summer in London and Paris, where his drawings are as well known as in America. On his return in September Mr. Outcault will enter on a lecture tour that promises to be unique.

Cecil Spooner has the distinction of winning the cake at the American ball held in London on July 14. This ball is an annual affair and was postponed from Independence Day, Fourth of July, when it is always held, until July 14. This was in accordance with the wishes of Americans owing to the death of Secretary Hay. The ball was held in the Empress Rooms at the Royal Palace Hotel, Kensington. It was under the direction of the social department of the American Bureau, the proceeds of the ball, after deducting expenses, are to be distributed to charity. Basil Bancroft, honorary secretary of the American Bureau, was Miss Spooner's partner, and the cake was given them by a unanimous vote. Miss Spooner danced with all her accustomed vim and fervor and wore a crown which was sent from Paris. It was of chiffon lace cloth and was elaborately adorned with sequins. Miss Mary Gibbs Spooner, Edna May Spooner, and Cora E. Morlan were of the party which attended this ball.

Martin Harvey's season at the Lyric in London will end on July 29.

Ethel Morton, former prima donna with the Eva Tanguay company, has just returned from a successful summer season and is now rehearsing with *The Girl from Kay's* company.

The Eastern and Western The College Widow companies are now rehearsing under the able and courteous care of Mr. Backus.

The Rogers Brothers in Ireland company is rehearsing in the New Amsterdam Aerial Garden under the direction of Herbert Gresham.

Melb. Dickson, who is summing in Massachusetts, writes that Miss Minnie has witnessed a performance by the Mountain Park Opera Company at Holyoke, Mass., and was much pleased with the work of the principals, especially that of Blanche Edwards and Robinson Newbold.

Joseph C. Criddle, manager of Polk's Theatre, Bridgeport, Conn., and Mrs. Nora Agnes Rogers, until recently treasurer of the theatre, were quietly married July 16 by the Rev. D. J. Cremin, pastor of St. Augustine's Church, Bridgeport.

Effie Elliser in Hazel Kirke is to be heralded by Wallace Sackett.

The company to support Effie Fay in *The Belle of Avenue A* was completed when Manager A. H. Woods engaged Hugh Fay, a brother of the comedienne, for the role of Jimmie Kiffin, an amateur pugilist. Miss Fay's season, which was announced to open late in August, has been postponed until Sept. 11, owing to Mr. Woods' inability to obtain her release from Kafoszeum, in which she is now appearing in Boston.

Channing Pollock's dramatization of "In the Bishop's Carriage" will have its first production at Parsons' Theatre, Hartford, next Monday, July 31. Edgar Selwyn has been engaged for the part of Latimer and Julia Deane will play Nance. Other principal roles will be played by John Findlay, Clarence Handyside, Edward Breese, and Eva Vincent, members of Hunter and Bradford's Stock company. It is likely that the same cast will be seen when the piece goes on the road.

Maxim Gorky has found time, in spite of ill health and political persecution, to write another play, which is said to stand in vivid contrast to his *Nachtasyl* (*The Night Refuge*). It has just been completed, and competent German critics to whom it has been read pronounce it a strong work. The action is laid in literary, artistic and dramatic surroundings, and the characters are people of culture. The title is *Die Kinder der Sonne* (*Children of the Sun*).

Gertrude Coghlan may play ingenue roles with the Proctor company at the Fifth Avenue Theatre next season. Negotiations to that effect are now pending.

James Montgomery Irving is no longer connected with the play *For His Brother's Crime*, in which he was starred during the past two seasons, but will appear shortly in a new play especially written for him.

George Bernard Shaw says about *Passion, Poison and Petrification*, a little one-act play from his pen which was recently performed at a charity matinee in London: "It contains many profound truths and vivid flashes of characterization touching the police and public question, the medical profession, the marriage question, the fashionable clothes question, the craze for fine art, the influence of dramatic criticism on modern plays, the probable character of the music sung in heaven, the land question in towns, the drink question, the mineral water question, the servant question, and the question of first aid to the poisoned. This is, of course, much less than my usual allowance of subjects; but the limitation to twelve minutes made it impossible for me to cover as much ground as in my Court Theatre pieces. Still, there is much food for thought in the little play, and the more earnest section of my disciples should make a point of seeing it several times in succession at the Botanic Gardens."

Rose Eytinge some time ago decided to leave Portland, Ore., and return east, but was prevailed upon by her many friends and pupils in that city to reconsider and remain. She is spending the summer with Mr. and Mrs. George F. Jones, of that city.

Louis James announces that he will appear under the management of J. J. Coleman in sumptuous revivals of *Virginia*, *Ingomar*, and *Richelleu*, complete in every detail, scenery, costumes and accessories, and supported by a company the equal of which, we are assured, has not been seen since the days of the 80's. He will commence these revivals at Ford's Opera House, Baltimore, Labor Day, Sept. 4, then will make an extensive tour of the principal cities, returning to the Broadway Theatre after the holidays. This will be the first time *Virginia* has been played as a production on Broadway in almost a decade.

W. H. St. James and wife (Laura Deane) returned from Europe on the *Baltic* after an enjoyable ten weeks' trip.

Rehearsals for *Arizona* will begin Monday, July 31, at the Amsterdam Opera House, Forty-fourth Street.

Edith Ellis Baker is at work on a four-act comedy-drama for Franklin Woodruff, entitled *Ben of Broken Bow*.

AN ACTORS' TOWN.

Actors and actresses to the number of seventy have started out to build a town of their own. Auburndale, L. I., has been selected as the site, and those interested have advanced their project so far as to acquire about 1,300 lots of village property. There are now but few buildings in Auburndale.

Lester R. Franklin is the head of the organization, which under the name of the Property Owners' Co-operative Association of Auburndale has acquired title to the land. A number of flat houses will be erected during the summer, and a plant for the manufacture of cement blocks is to be established. Separate cottages will flank the solid brick blocks which are to be the basis of the new town.

Among the stockholders are George C. Staley, Frederick Watson, William H. Conley, Lorimer Johnstone, Orme Caldera, Menefee Johnson, M. Barnes, Charles Maties, William Kitta, Amelia Bingham, Adolph Leitner, Viola Allen, and Lawrence Hascall.

THE STOCK COMPANIES.

May Buckley leaves for Europe immediately after the termination of her engagement at Elitch's Gardens, Denver, where she has become very popular as the leading woman of the Belwells company.

Hettie Bernard Chase is filling her second summer engagement with the Peruch-Gypsene company at Monte Sano, Casino, Augusta, Ga., and meeting with success.

The Lyric Theatre, St. Joseph, Mo., is being remodelled for the Van Dyke Stock company, under the personal management of H. Walter Van Dyke, who has had charge of this playhouse for the past season. The stock company has met with notable success. The reconstruction of the new theatre is being carried out on an entirely new principle. The balconies and galleries will have the effect of hanging gardens. A particularly strong company has been secured for the coming season, and while St. Joseph has a population of only 125,000, Manager Van Dyke has made a success of his new venture.

Kathryn Purnell, now being featured as leading woman of the Empire Theatre company at Providence, will star next season in repertoire under the management of W. D. Fitzgerald. A season of thirty-five weeks in the principal cities of New York and Pennsylvania has been contracted for.

The Diamond Stock company, playing at the Nelson Theatre, in Springfield, Mass., closed its season July 15 owing to poor business. They started to play at the Holyoke Opera House, which is under the management of P. F. Shea, but after three weeks moved to the Nelson, also a Shea house, and played four weeks, presenting *When We Were Twenty-one*, *The Charity Ball*, *The Ironmaster*, and *The New Governors*. It was the first theatrical venture of Levi Diamond, a local promoter, and he claims a loss of \$3,000. The company was an excellent one, distinguished by the sincerity of its work, and at some other house would undoubtedly have made good. It is the fourth failure of summer stock at the Nelson, and Manager Shea disclaims connection with this enterprise, having had his experience in previous years. Benjamin Horning, stage director, and Mrs. Horning, Beniah Watson, returned to New York. Miss Watson resumes her part of Page Dearborn in *The Pit* next season. Carol Arden joins the Polk Stock company, which is continuing at good business, and Frank Kistner remains at Springfield. St. Cloud goes to his home in Holyoke, and James Coleman lives in Holyoke. Fred C. House and his wife, Helen Young, Olive Skinner, Charles Macklin, Olive West, Alda Rivers and the rest return to New York to plan for next season.

John Burton has retired from the Morocco Stock at the Bursank Theatre in Los Angeles, and will go East.

Tom Oberle, of the Belasco Stock, in Los Angeles, is on a vacation at Follows' Camp, in the mountains of California.

Brenda Fowler has been promoted to be leading lady at the Ulrich Stock, in Los Angeles. Lillian Hayward has returned to the company to play *Leaves*.

Lillian Burton, of the Mountain Park opera company, at Holyoke, Mass., gave a jolly birthday party Saturday night at the home of W. A. Davis. The guests numbered forty and the lawn and house were at their disposal. Singing until midnight, with refreshments, helped to make the evening unusually pleasant. A special car brought the guests back to the city.

Edwin Wallace, character comedian, now with the Vermont Park Stock company, of Williamsport, Pa., has signed a contract to feature as *Noah Vale* in *The Poor Relation*, which has been secured by Davis and Eugene for the Middle West. It will open early in August. Master Roland (Wallace) has been engaged for the boy Rip in the same production.

A. J. Edwards, who has been playing a summer engagement with the Phelan company at Cape Cottage, Maine, has been engaged by Manager W. E. Nankeville to support Mabel McKinley in her new production, *The Minister's Wife*, next season.

Ida Marie Nelson, the leading lady of the Bijou Theatre Stock company, Chicago, is the central figure in a little romance which culminated July 19 in her marriage to Joseph Edward Sneyd, a young business man of Harnsworth, Ill. The romance, which reached a climax in Justice Arn's court, began four weeks ago, when Mr. Sneyd, as the guest of Manager Roche, of the Bijou, was introduced to Miss Nelson. For the four weeks Mr. Sneyd was a constant attendant at the theatre and occupied a box at both the afternoon and night performances. At first he was content to send big bouquets of flowers to the leading lady, and then came automobile rides after each performance. Just before the curtain went up on the last act of *Marked for Life* at the matinee of that date, a big bouquet of flowers was received for Miss Nelson at the stage entrance. The flowers contained a note which read: "Everything arranged; we will be married before six o'clock. Please hurry." The young couple will tour the country in an automobile during the honeymoon. Miss Nelson comes from a well-known Chicago family and is a graduate of the class of '96 of the South Division High School.

Howard Russell arrived in New York last week from Rochester, where he had been playing a stock engagement at the Lyceum Theatre.

Pol's Own Stock company, at the Jacques Opera House in Waterbury, Conn., is composed of Earle C. Simmons, Willard Dashiella, Wyrley Birch, George Hoey, William Lawrence, Lucius Fairchild, Ira E. Earle, Maurice Haskell, Grace Hayward, Lorraine Dreux, Edith Crolius, and Louise Le Blanc.

Charles A. Morgan, after a successful summer season at the Tivoli Opera House in San Francisco, will return to New York city about Aug. 1.

Will H. Dordin is doing juveniles with the Ethel Tucker Stock, Phoenix, Arizona.

The People's Theatre Stock company will open in Chicago on Sept. 3. Edna Earle Lindon has been engaged as leading woman and H. A. La Motte for leading juveniles and heavies.

GOSSIP.

M. W. Hanley has been secured by Kane, Shipman and Colvin as manager for the company of Rosalie Knott in *When Knighthood Was in Flower*. A season of forty-four weeks has been booked. The tour will extend from Maine to California. Rehearsals will begin on Aug. 7 at the Murray Hill Lyceum.

A. H. Woods and P. H. Sullivan will open the Thalia Theatre on the Bowery as an English playhouse on Saturday evening, July 29, and give for the first time on any stage a new play by Owen Davis, called *The Whitecaps*. This theatre is the oldest in New York, as the other places have disappeared. For the last twenty-five years it has been devoted to Jewish plays and operas.

Louis G. Menke has just returned from a vacation of three weeks at Far Rockaway. He filled in the time helping a stranded opera company, and has been re-engaged by William T. Keogh for the press work of the New Star and Murray Hill and will also handle that of the Thalia and Third Avenue for A. H. Woods as before.

Rehearsals for *Lovers and Lunatics*, the musical comedy in which Ford and Gehrue will star under the management of Mittenenthal Brothers, began Monday morning at the Berkeley Lyceum, and, contrary to the usual rule, there were few absentees among the sixty people engaged.

Rehearsals for Aubrey Mittenenthal's melodrama, *Custer's Last Fight*, began Monday morning. A brass band of genuine Sioux Indians will be one of the features, and horses, wolves and dogs will figure in the play. The season will open Aug. 14 at Hartford, Conn.

Sam Marion has been engaged by the P. H. Sullivan Amusement Company to rehearse *The Errand Boy*.

PRESS COMMENT.

A Higher Class of Amusement.
Baltimore American.

The dramatic season which is just ending has had more, perhaps, than the usual proportion of ups and downs, of failures and of successes; but it has closed with several bright signs for the future—and what may be said? Think the chief of these signs is the encouragement given to the American dramatic art by success which has attended the production of many works by native authors. Another is the preference evinced by the public for well-written plays over the unitary and undramatic trash dished up in such large quantities, and which, under the general indiscriminate term of "melodrama," audiences have habitually accepted. They are given plays of literary and artistic value and thoughtful lines have to be taken into account as well as dramatic situations and a fine story, and that good character drawing and a wealth of more in the scale of popular representation than the gorgeousness of setting with little beyond the spectacular to recommend it. In short, can a discerning public have proved that its own brains and ears, as well as eyes, and that the mere satisfaction of the senses is not sufficient for its thorough enjoyment?

Another revelation of the season is the fact that the dramatic fare offered to the public with the idea of giving what it craved, has often not been to its taste at all, while things supposed to be not at all what was desired have been eagerly adopted with substantial reward, showing that the caterers to the public's amusement have by no means accurate knowledge of what is wanted by that great abstraction. Successes and failures have both taken managers completely by surprise, so signally have both reversed the professional verdict of what the public demanded. That the people want a better and higher class of theatrical amusement than of late years they have been getting is shown by the favor with which the plays alluded to have been received, by the success of revivals of the old classical plays, by the entirely unexpected success of such an author as George Bernard Shaw, hitherto considered as more suited to the library than to the stage, and by the patronage accorded to good Shakespearean performances and to the plays of Ibsen.

A very good idea of the strength of this demand of public taste can be obtained by a careful review of the record of the closing season. There is nothing arbitrary or inexplicable in this demand when viewed with sober thought, and none of the successes can be attributed to the temporary influence of fads and fashions. The success of the dramas of American authorship and of American life is gratifying evidence of the growing desire for native drama, and this gratification is emphasized by the fact that the native plays most successful at home are also received with favor abroad and represent no small proportion of the season's successes of the foreign stage.

It is also a fact to be noted that many of these plays have had a hard struggle to obtain production. Some of them have made weary tours about managerial offices and stellar surroundings before their merit was recognized, but in all cases once brought fairly before the public, the public has instantly recognized that merit and accorded it fame and fortune. For in spite of dictums from those who do not know their public as they imagine that abstraction is not capricious nor absolutely uncertain. The world is craving merit of all kinds and is quick to catch the scent of originality, as one keen writer has remarked. It is not often that the public fails to know a good thing when it sees one, and consequently the fault does not lie there. On the contrary, it is the recognition of the pioneers by the public that has pointed the way to a brighter future for the native drama and given encouragement for its union with native literature.

The Trust and Its Results.

Lawrence, Mass., Eagle.

The object of the combine is purely mercenary and its power is used to squeeze out of the theatre all the profits that the business conducted on purely commercial principles will bear. The author is bound and must write not what he is inspired to write and what he wants to express in dramatic form, but what he is ordered to write. He must fit the actors and the combinations of actors which the combine thinks it can utilize to best advantage. He must write in conformity with the combine managers' notion of what the public wants, which as a rule takes no account of dramatic ideas and of the vivid actual treatment of life and character.

The combine does not care to risk on strong, thoughtful dramas, or original work in any line, but prefers to stick to the safe lines of pleasing incident and pretty accessory. As a rule the combine manager does not care to risk capital on new plays, but buys tried productions in Europe, where opportunity still exists for the author and the actor.

The actor is used as a commercial commodity to be placed to the best advantage in the made-to-order play, without regard to his talents or aspirations. Personal puerilities and the caprice of the actor are the only considerations in the qualifications. The combine knows that the author, the actor and the public must take what it offers or nothing.

We need not be astonished at the progressive degeneracy of the American stage. If commerce withers under such combine tyranny, what must be its effect upon art, the breath of whose life is freedom? The combine is a conspiracy against the free development of the American drama. The crushing out of inspiration, ideas, genius, progress, is inevitable. With few exceptions which merely emphasize the rule, the stage has fallen to a low estate of vulgarity, mediocrity and flashy artificiality which is not concealed by lavish scenic effects and costuming.

We are beginning to realize that it is no longer a vital force in our civilization. More and more intelligent people are regarding the theatre as boredom, when they are compelled to sit upon ingeniously contrived instruments of torture, watching classified manikins in fashionable clothes present made-to-order plays on manufactured landscapes—mirages of scenic effects in a desert of ideas. They find a great gulf fixed between the promises of the billboards and the performance of the stage.

But how can we expect vitality, inspiration and true art from the revealed conditions of the theatre?

The theatre ought to be a matter of concern to intelligent Americans. A way ought to be found to restore it to its rightful place as the reflector of life and manners and an exponent of the good, the true, the beautiful and the humorous. The combine must be smashed by a combination of the law and the public.

A Better Outlook.

New York Evening Post.

Mr. Frohman, it is reported, has "gobbled every play in sight in London," and we shall be given the usual treat of beholding the best English productions distributed as the Trust sees fit and to such alleged stars as may rise by its permission. At the same time the possibility of an inquiry into the Syndicate's affairs by the District Attorney, the success of the independent houses last season, the failure to suppress the dramatic critic of *Life*, and the revelations of the recent protracted litigation have all helped, or are helping, the return of better theatrical days. So intelligent a public as that of New York city is certainly not going to remain content much longer with existing conditions.

The Trust to Blame.

Kansas City Star.

Kansas City is to have another burlesque theatre. The Theatrical Trust is to baffle if Kansas City becomes more profitable for the lower class attractions than for the higher grades. It is a matter of education and diet, and the controlling forces of the American theatre have deliberately neglected Kansas City, leaving it almost wholly to cheap, and often exceedingly common entertainments.



THIS WEEK'S ATTRACTIONS.

Pastor's.

Herbert Lloyd, assisted by Lillian Lillian, Arthur and Mildred Boylan and company, Stine and Evans, Gilday and Fox, in The Hebrew Trainer and Jockey; All and Peiser, Mr. and Mrs. Chamberlin, Kennedy and James, McCall Trio, Al. Coleman, George H. Diamond, Adams and White, Carl Herbert, vitagraph. William Bonelli and company are a special attraction, presenting The Pugilist and the Lady.

Keith's Union Square.

Charles Guyer and Nellie O'Neil, Emil Hoch, Jane Elton and company, John W. World and Mindell Kingston, Three Navarro, Avon Comedy Four, Yamamoto Brothers, Orth and Fern, Ben Welch, the Baileys, O'Rourke and Burnett, Mills and Morris, Barr and Evans, Violet Staley, Gates and Nelson, motion pictures.

Proctor's 125th Street.

Jim the Westerner, by Edward E. Ross, with G. Alanson Lessey, Beatrice Morgan, James E. Wilson, H. Dudley Hawley, Sol Alton, Mary Ryan, Mathilde Dehnen, Harold Hartnell, Robert L. Hill and Walter Law in the cast. Otto: motion pictures.

Proctor's Twenty-third Street.

Helen Bertram, Chevalier De Loria, Blanche Sloan and James Walthour, Burke, La Rue and the Inky Boys, Sherman and De Forest, J. C. Nugent and company, Perry Corvey, Six Ratsbanders, Syd Furuster, motion pictures.

Proctor's Fifty-eighth Street.

The Belle of Richmond, by Sidney R. Toler, with a cast including James Durkin, Grace Beale, Agnes Scott, Charles Arthur, William Norton, Robert Rogers, Louise Mackintosh, George Howell and others. Otto: motion pictures.

Proctor's Fifth Avenue.

Once Upon a Time, by Genevieve G. Haines, with Robert T. Haines in his original role, assisted by J. H. Gilmour, Geoffrey Stein, Helen Tracy, Frances Starr and others. Vaudeville: motion pictures.

Hammerstein's Paradise Gardens.

Colonel Gaston Bordenberry, Four Bard Brothers, Three Bonny Sisters, Peckoff Troupe, Fawcett, the Great Le Page, Rice and Prevost, Ernest Hogan and his students, "Rosal," the musical horse, Will R. Rogers, and the Girl from Coney Island.

LAST WEEK'S BILLS.

Proctor's Twenty-third Street.—Eddie Foy headed the bill in his single specialty, which included some imitations and songs. His quiet methods found favor and he was generously rewarded with applause. John Mason was a special attraction and presented a sketch called Another Story. It was programmed as "a little thing," and that is just about what it was. Just a trifle light as air, with nothing to tax the thinking apparatus of audiences in the doggiest dog-days that New York has known in years. The scene was the home of Mr. and Mrs. Haxton, a young married couple. The wife is a trifle weary of the institution of her husband, who, like the man who has caught the car, sees no necessity to keep on running. She decides to bring him to time and leave a letter she has received from a long-absent brother where the negligent husband can easily find it. He picks it up, reads it, is immensely jealous, and when the wife has had the satisfaction of hearing his love protested over and over again in proper form she reveals her cunning little plot, and the indications point to a happier life for the pair in the future. Mr. Mason was debonair, easy and nonchalant as the husband and was as natural and effective as he always is. He was assisted by Leslie Owen, who was quite satisfactory as the wife who wanted to be loved. Henry Lee was next in order on the bill, and he gave his impersonations with great success. To the already familiar ones he has added William Travers Jerome, and he has also brightened up the speeches of the other notables so that the act seems quite fresh. His setting has been renewed and looks very rich. George Evans persisted, even on the warmest days, in having the audience join him in the chorus of his latest song, "Waiting with the Girl You Love." Mr. Evans is a very clever comedian and has a way of coaxing laughs out of even the most obstinate crowd that ever filled the seats of a theatre. He used to give us a treat once in a while by singing a good song straight through, and showing his very sweet voice to the greatest advantage, but he has gotten into the habit of playing tricks with his tonality, and just when one is expecting to hear a few good notes he switches to something else. If he would revive his old "Honey Boy" song in place of using the parody in which the old, old tale is told of the man who married the girl with all the false attachments and decided to sleep on the chair, it would be most welcome. Victor Moore and Emma Littlefield, fresh from their terrible task of trying to entertain the Londoners with an American act, were given a warm welcome. Change Your Act is still their vehicle, and it ran along very smoothly, being punctuated frequently with hearty laughter. One of the pleasing features of the programme was the little play, Jack and Jill, presented by Arthur and Mildred Boy-

lan, assisted by Stella Boylan. The playlet was written by Walba Meegan with a view to allowing these clever children an opportunity of showing their versatility, and it fills the bill admirably. The Four Bard Brothers were seen in their sensational acrobatic act. Marion Garson sang charmingly as she always does, and the Three Hickman Brothers were convulsing in their sketch, Who Stopped the Ferryboat. The motion pictures and the orchestra, under the able direction of Hugo Merka, won their share of applause. The attendance, in spite of the heat, was remarkably good, as it is now an established fact that a good bill can always be seen at this house.

Keith's Union Square.—Maud Harrison made her vaudeville debut here last week in The Lady Across the Hall. The sketch was fully described when it was done by Frank Keenan's company at the Berkeley Lyceum a few months ago. Miss Harrison made a success as Mrs. Danford, and played with the charm that she has invariably shown in the past. She was supported by Richard Allen and W. J. Phinney. The Williams and Walker Glee Club, made up of several members of the Williams and Walker company, made hits with songs that were extremely well sung. Bedini and Arthur did their comedy juggling act with great success, and also put on their funny burlesque on Dida. The skit lost a little of its effectiveness on account of the fact that Dida was not on the bill, but it was fairly amusing in spite of that. Ray L. Boyce, who has not been seen in vaudeville in a long time, repeated his old-time hit with his clever impersonations. John Donabue and Mattie Nichols presented their dancing specialty and were repeatedly encored. Sallie Stambler sang some songs of the day quite pleasingly. La Petite Adelaide was seen to advantage in her dancing specialty. Sid Baxter presented a novel and entertaining specialty that quite took the fancy of the audience and brought him enthusiastic applause. He is an aerial cyclist and juggler, and one of his best tricks consists in climbing through the frame of a bicycle while it is on a tight wire. This is an exceedingly difficult stunt and is original with Mr. Baxter. He does a number of other startling things, and, taken all in all, his act is one of the best of its kind seen here this season. He was assisted by Beatrice Southwick. Others in the bill were the Four Livingstons, clever acrobats; Chalk Saunders, Mr. and Mrs. Jack Hayman, Carolyn Young, Delto Brothers, and Acker and Gilday. The Keith motion pictures are now shown by the kinetograph.

Hammerstein's Paradise Gardens.—Madame Adelaide Herrmann bade farewell to vaudeville last week and her novel and pleasing turn won great approval. Ford and Gehrue and their ten girls also came in for a warm reception. There were two acts on the bill that have traveled many thousands of miles since they were last seen in New York. They were the Doherty Sisters and the Musical Johnstons. Both were given rousing receptions and proved that the applause of foreign potentates had not spoiled them. The Doherty Sisters made a tremendous hit with their lively dancing and their magnetic personalities. They are very clever girls, and it is no wonder that they turned the heads of the upper ten of Europe and South Africa. They wore some very handsome costumes that were most becoming. The Musical Johnstons have always been known as expert xylophonists and they again proved themselves artists of the highest class. There are now three people in the act, and it goes even better than before. An excellent entertainment was made up of Ernest Hogan and his students, the Girl from Coney Island, "Rosal," the musical horse; Captain Bloom and his wire-less demonstrations, Rice and Prevost, the immensely funny acrobats; Reno and Richards, the Juggling MacBans, Will R. Rogers, and the Lutz Brothers.

Pastor's.—The headliners were Johnson, Davenport and Lorella, who presented their acrobatic sketch, The Football Players and the Farmer, with great success. Even under ordinary circumstances their work is of the sort that induces perspiration, and last week every man in the troupe must have taken off at least 20 pounds on account of the humidity and other things that made life less worth the living. Cliff Gordon, with his new make-up and fresh material, was a special attraction and scored a big hit. Randy and Wilson danced themselves into favor in their very neat act. Orietta and Taylor, in Looking for Miss Fortune, have a good sketch, and their singing won them many hearty encores. The College Trio, made up of three clever girls with good voices, made their first appearance here and were most favorably received. The act is distinctly above the ordinary. The members all know how to sing, and it was a rare treat to hear the harmony that resulted when their voices were united in song. The Original Bootblack Quartette won their share of the honors by singing sweetly and introducing some good comedy. Others who appeared were the Lippincotts, Mamey and Kramer, Jud Williams, the clever pianist; Viola Jerome and Belle Morrison, Morris and Daly and the vitagraph.

Proctor's 125th Street.—Dora Thorne and her woe were thoroughly sympathized with by the faithful patrons last week, and the matinee audiences found great relief from the heat in weeping copiously whenever poor Dora seemed to be getting more than her share of trouble. Beatrice Morgan had the trying task of portraying Dora, and she performed her task so well that dry eyes were impossible. Others who helped to tell Dora's doleful story were James E. Wilson, Wallace Rutkin, H. Dudley Hawley, Sol Alton,

Charles Abba, Robert Hill, Mary Ryan, George A. Lessey, Mathilde Dehnen, William Cullington, Julian Reed, and Emily Dodd. The motion pictures were new and interesting.

Proctor's Fifth Avenue.—Richter's Wife, Julie Heene's play that was given last season at a series of matinees at the Manhattan Theatre, was the attraction here last week, with Julie and Chrystal Horne in their original roles. The play was well received, and the Misses Horne were rewarded with merited applause. They were supported by J. H. Gilmour, Geoffrey Stein, Helen Tracy, Wilton Taylor, Byron Ogley, and Ethel Conroy. The motion pictures were shown as usual.

Proctor's Fifty-eighth Street.—Fair audiences were the rule last week, when Dr. Jekyll and Mr. Hyde was presented by the stock company. James Durkin, in the title-role, gave his usual clever performance, and Agnes Scott as Mabel Carow made a hit. Others who did well were Harold Hartnell as Gabriel Utterson, Robert Rogers as John Newcomb, Louise Mackintosh as Mrs. Poole, and Charles Arthur as Dr. Lanyon. The olio included the Albora Trio, Armita and Burke, and the motion pictures.

VAUDEVILLE IN BROOKLYN.

A genuine treat was in store for the patrons of the Manhattan Beach Casino last week when Bert Leslie and Robert L. Dalley offered their latest vaudeville effort, scoring the bill's big laughing hit. Although their travesty encore in one and the dancing of Maude Emory are both capital, it is the use of slang that wins so much hearty laughter. This purely American form of expressing English has reached a wonderful point of development in the hands of Bert Leslie, and were he to compile a slang dictionary it would eclipse anything ever seen in that line. Emma Carus responded to many genuine encores by singing at least six songs and divided the headlines honors with Leslie and Dalley. With an air of charming daintiness and brimming over with a delightful personality, Augusta Glose tripped on the stage and into the hearts of the most blasé with a little original musical monologue that proved a real entertaining feature and quite out of the ordinary. The reason for her great success as an entertainer is that she just can't help herself—there's the whole thing in a nutshell. Willy Zimmerman, in his impersonations of famous leaders in the musical world, created a splendid impression. The Millman Trio, Keno, Walsh and Melrose, Dida, Macarte's monkey circus, and Marcus and Gartelle completed an enjoyable bill. This week Henry Lee, the Zanciga, Metcetti Troupe, Moore and Littlefield, Marion Garson, Three Westons, and Ford and Gehrue.

At the Brighton Beach Music Hall last week Colonel Gaston Bordenberry caused comment with his marksmanship. Bob and George Quigley in their original comedy scored a capital hit. Edna Ang made a pleasing impression in her songs and imitations; Leonard Grover, Jr., and company in Too Many Husbands; Theodore Babcock, assisted by Frank Mostyn Kelly in Two Friends; Joe Morris, Nelson Farnum Troupe, and Brandon and Wiley completed the bill. This week Frank Keenan and company, Henri French, Albert Carre, Raymond and Caverly, Emma Francia, Al. Lawrence, Steele, Doty and Coe, and Katherine Nelson.

At Henderson's last week a good bill was in vogue which included the new act of Hlatt, Pearl and Hlatt. It scored a success. Others were Melani Trio, Italian Trio, Nellie Floreide, Watermelon Trust, Chamberlains, Meehan's dogs, Ori Family, Transatlantic Four, Allene's monkeys, McGrath Brothers, Carson Brothers, and Wood and Barry. This week Le Clair and Hardt, Majestic Musical Four, Franklin Wallace and Black Birds, Belle Gordon, Josie Antoinette, Madame Emmy and pets, Grand Opera Trio, Deltorelli and Glisando, Dida, Bissert and Scott, H. V. Fitzgerald, Watermelon Trust, Orietta and Taylor and Allene's monkeys.

At Morrison's, Rockaway, the bill this week includes Corse Payton and Etta Reed, Magic Kettle, Emma Carus, Melani Trio, Frank Bush, Callahan and Mack, and Steve Van Allen. At Luna Park are the Pantser Trio, Everett Troupe, Kerach's dogs, Bowne and All, Chameroy's, Mona, Guilmette, and Will Hill. Business is good also at Dreamland, where the vaudeville consists of La Belle, Kenfeld and Ivan, and Whangdoodle Four.

GEORGE TRIVILLIGER.

SHAKESPEARE WITH TRIMMINGS.

Special invitations were issued for a trial rehearsal at Keith's on Thursday morning last, by David R. Gally, the dainty announcements stating that a "Surprise in Vaudeville" would be presented. Those who saw the turn were certainly surprised. After the stage hands had spent some time in setting up a very nice lot of scenery, a number of chorus girls came on dressed as pages and sang a coon song, accompanied by a few steps. They manipulated bouquets in which tiny electric lights were concealed, and when they had wandered off Mr. Gally and his company came on and went through two scenes from The Merchant of Venice. Part of the time the girls who sang the song stood at the rear of the stage, acting as a mob. While Mr. Gally's acting as Shylock was not so very bad, the Portia was indescribably incompetent, and read like a child who had just managed to memorize the immortal lines. It was evident that some one had spent a good deal of money in putting the act on, and it was cruelly wasted.

ROOSEVELT WRITES TO WILDER.

When the news of the arrival of a young daughter in the home of Marshall P. Wilder reached Oyster Bay, the President, who is an old friend of Mr. Wilder, took his pen in hand and wrote the happy little man this cheering message:

OYSTER BAY, July 19, 1905.

Dear Mr. Wilder: Good for you, and three cheers for the viable proof that the Wilder family is all right on the anti-race suicide issue.

Sincerely yours, THEODORE ROOSEVELT.

MRS. LANGTRY'S DEBUT DEFERRED.

The debut in vaudeville of Mrs. Langtry has been postponed until September, 1906, when she will appear at Proctor's Twenty-third Street Theatre in a one-act play written for her by an English author. She will also appear at some of the other Proctor houses, and when she finishes her vaudeville dates may produce a new play at the Fifth Avenue Theatre, supported by the stock company.

JULIAN ELTINGE.



Photo by Otto Suring Co., N. Y.

Above is a picture of Julian Eltinge in his artistic make-up as a young society debutante as he appears in vaudeville. He made his first regular professional appearance last September at the Bijou Theatre in this city as a special feature in Mr. Wix of Wickham. When that company closed Mr. Eltinge went into vaudeville and has been so successful in that field that he has decided to remain in it. Everywhere he has appeared he has created a sensation, and the managers are so pleased with his work that he has had no difficulty in booking a route for next season that extends from October to May. During August he will join the company at the Aerial Gardens as a special attraction. Mr. Eltinge's specialty differs in every respect from that of the average female impersonator. He has taken the society debutante as his model and given an impersonation that is clean-cut, legitimate and artistic without any suggestion of burlesque. At the end of his turn he removes his wig, showing that he is a thorough boy and that his effeminacy is only assumed for the time that his act lasts. During the past few years Mr. Eltinge has been engaged in entertaining the most select circles of society in New York, Boston, Newport and Bar Harbor. He made a specialty of Summer tours with his own glee club and has made an enviable reputation as an entertainer at the most prominent Summer resorts.

"PROPS" DELIVERED THE MESSAGE.

A few weeks ago, before the season at Keith's Cleveland house closed, a funny incident occurred that even now causes a smile to flit over the faces of those who were present on the occasion. One of the principal numbers on the bill was a troupe of Japanese who were engaged in demonstrating the principles of Jiu-jitsu, the Japanese art of self-defense. Their act had just been finished and the audience was applauding so vigorously that the stage-manager decided that the Japs should take an extra bow. He was on the other side of the stage, so he called to the property man: "Say, 'Props,' skip over there and tell the Jiu-jitsu to take another bow." "Props" hurried across the stage to where the Japs were standing, and addressing the crowd in general, blurted out: "Say, I got a message from the main squeeze for Jim Jitsu. Which one of you is him?"

CARMENCITA COMING OVER.

Carmencita, the famous Spanish dancer, who created a great sensation at Koster and Bial's old place on Twenty-third Street some years ago, and whose specialty was the talk of New York for an entire season, has made a contract by cable to appear at Hammerstein's Paradise Gardens for four weeks, beginning July 31. Mr. Hammerstein had to arrange for the cancellation of dates at the Folies Bergeres in Paris and the Apollo in Berlin in order to secure the services of the dancer, who is still very popular in Europe. For several years past Carmencita has been living in Spain enjoying the luxuries afforded by the possession of the large sums of money she made in America. It remains to be seen whether she will repeat her former success, but Mr. Hammerstein seems confident that she will and has guaranteed her a very large sum for her engagement.

A BASEBALL JUGGLER.

Hugh Jeans, who was for several seasons catcher on the Hartford, Conn., baseball team and who during his leisure time has been practicing feats of juggling, made his debut last evening at Wistaria Grove as a full fledged performer. Everything used in the act suggests the national game, the "props" used being baseballs, bats, masks and the other paraphernalia of the ball field. Mr. Jeans manipulates the articles with great dexterity, and his act is sure to win favor wherever baseball has a following. The New York and Cincinnati baseball teams were invited to witness his performance last evening, and the members gave Jeans an ovation.

DUNDY MAY BE A MILLIONAIRE.

Elmer S. Dundy, of Thompson and Dundy, of Hippodrome and Luna Park fame, was surprised to hear on Saturday that a rich vein of gold had been struck in a mine in Wyoming in which he holds a controlling interest. Several years ago, in company with a man named Schnitzel, Dundy staked out a claim, and had prospected for two years without result. Dundy gave it up, came East, and discovered that Coney Island was a gold mine that had not been properly worked, while Schnitzel continued to dig in Wyoming. Reports indicate that there is enough gold in the claim to make millionaires of both Dundy and Schnitzel.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

B. F. KEITH'S THEATRES and VAUDEVILLE BOOKING CIRCUIT

Keith's Theatre, Boston, Mass.	Keith's Theatre, Boston, Mass.	Keith's Theatre, Boston, Mass.	Keith's Theatre, Boston, Mass.
Keith's Theatre, Providence, R. I.	Keith's Theatre, Providence, R. I.	Keith's Theatre, Providence, R. I.	Keith's Theatre, Providence, R. I.
Keith's Theatre, New York City.	Keith's Theatre, New York City.	Keith's Theatre, New York City.	Keith's Theatre, New York City.
Keith's Theatre, Philadelphia, Pa.	Keith's Theatre, Philadelphia, Pa.	Keith's Theatre, Philadelphia, Pa.	Keith's Theatre, Philadelphia, Pa.
Keith's Theatre, Cleveland, O.	Keith's Theatre, Cleveland, O.	Keith's Theatre, Cleveland, O.	Keith's Theatre, Cleveland, O.
Keith's Theatre, London, Eng.	Keith's Theatre, London, Eng.	Keith's Theatre, London, Eng.	Keith's Theatre, London, Eng.
Keith's Theatre, Pittsburgh, Pa.	Keith's Theatre, Pittsburgh, Pa.	Keith's Theatre, Pittsburgh, Pa.	Keith's Theatre, Pittsburgh, Pa.
Keith's Theatre, Washington, D. C.	Keith's Theatre, Washington, D. C.	Keith's Theatre, Washington, D. C.	Keith's Theatre, Washington, D. C.
Keith's Theatre, Baltimore, Md.	Keith's Theatre, Baltimore, Md.	Keith's Theatre, Baltimore, Md.	Keith's Theatre, Baltimore, Md.
Keith's Theatre, Buffalo, N. Y.	Keith's Theatre, Buffalo, N. Y.	Keith's Theatre, Buffalo, N. Y.	Keith's Theatre, Buffalo, N. Y.
Keith's Theatre, Toronto, Can.	Keith's Theatre, Toronto, Can.	Keith's Theatre, Toronto, Can.	Keith's Theatre, Toronto, Can.
Keith's Theatre, Rochester, N. Y.	Keith's Theatre, Rochester, N. Y.	Keith's Theatre, Rochester, N. Y.	Keith's Theatre, Rochester, N. Y.
Keith's Theatre, Detroit, Mich.	Keith's Theatre, Detroit, Mich.	Keith's Theatre, Detroit, Mich.	Keith's Theatre, Detroit, Mich.
Keith's Theatre, Toledo, O.	Keith's Theatre, Toledo, O.	Keith's Theatre, Toledo, O.	Keith's Theatre, Toledo, O.
Keith's Theatre, Portland, Me.	Keith's Theatre, Portland, Me.	Keith's Theatre, Portland, Me.	Keith's Theatre, Portland, Me.
Keith's Theatre, Salem, Mass.	Keith's Theatre, Salem, Mass.	Keith's Theatre, Salem, Mass.	Keith's Theatre, Salem, Mass.
Keith's Theatre, Worcester, Mass.	Keith's Theatre, Worcester, Mass.	Keith's Theatre, Worcester, Mass.	Keith's Theatre, Worcester, Mass.

NOW ARRANGING NEXT SEASON'S TIME.

Performers wishing to fill odd open weeks during the Spring and Summer seasons should make application at once.

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FRED NIBLO

"The American Humorist"

SUNAPEE LAKE ITEMS.—It is rumored in these parts that Fred Niblo almost caught a fish last week. Good boy, Nib.

JOHN W. WORLD, and MINDELL KINGSTON

The Dancing Comedian, and The Dancing Souffrette with the GRAND OPERA VOICE.
New York, Keith, St.; Boston, Keith, R.; Newark, Proctor's, Aug. 7; New York, Proctor's 2nd St., 34.
WILLIAM MORRIS, Agent.

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THE MAN WHO JUMPS.

AGAIN AT HAMMERSTEIN'S—Watch the Apple—Week July 24.
July 31 and Aug. 7 weeks open.

Per. add. 120 French St., Buffalo, or WM. MORRIS, Agent.

INNESS and RYAN

In addition to this already strong bill came the headliners of the evening, Inness and Ryan. Their singing and dancing were of the highest order and they made a hit with the audience at their first appearance. Mr. Inness delighted the large audience present last evening with his song, entitled "Mamma's Boy." Their dancing was a strong feature of the evening's entertainment.—Eric Dispatch, July 1.
Week July 28, Cook's Park, Evansville, Ind.

Add. J. K. BURKE or M. S. BENTHAM.

MARGARET ASHTON

The American Soprano. One Continued Success.
Touring Europe. PALACE, CHELSEA, 31-AUG. 3.

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Week July 24, Proctor's, Newark, N. J.

Open for Next Season for Good Musical or Farce Comedy

The Human Gatling Gun, Making 25 Bull's eyes in 9 Seconds.

DE LORIS

The man that shoots the buttons off the lady's garments, disrobing her, and who plays his own original piano with standard bullets, using a 40-shot rifle of his own invention.
WM. MORRIS knows the rest. This week, a feature at Proctor's 2nd St. Theatre.

Come, Gran'pa, don't eat those clam shells, I'll cook you two sparrows, after they get done whistling.
At Manhattan, last week, we swept the Beach with laughter.

BERT LESLIE and DAILEY

ROB'T L.

THE CITY CHAPS

Rockaway (Morrison's) July 31.

BOOKED SOLID till next July 31

Stuart Barnes

Direction GEO. HOMANS.

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Success means—Get the Money!

JAS. FRANCIS SULLIVAN

Featured next season—the Tramp.
If you wish to know my salary coming season—stab a slice of dry milk over this ad and the
the sure is large it will stand on: mainly.
Summering, WILLOW POINT HOTEL, Greenwood Lake, N. Y.

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"THE JOY OF LIVING"

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BUSTER and JINGLES

CALL.—Last chance for Park Mgrs. July 31 and Aug. 7
open in vicinity of Detroit. Open at Detroit, Aug. 14.
Entire East booked. Address Joe Keaton, Lake Michigan
Park, Muskegon, Mich., this week.

Sufferin' cats! What's the matter
with Buster?
He's chasin' around all a Guster.
If he mingles with Jingles,
It'll be Joe to the "Shingles."
For the fight'll beat that of old
Custer's.
—"THE OFFICE BOY."

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CHAS. GUYER and O'NEIL NELLIE

Booked solid until August.

Then Europe.

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From June 1 to Aug. 21, resting at Summer home, Macstawa Park, Mich.
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Black and Leslie—Coney Island, Chatham, 24-25.

Marie Taylor, who created a furore some years ago with a song called "When London's Fast Asleep," is dead. Thomas Hunter Zampi, professionally known as Zampi, the one-legged acrobat, has also joined the great majority.

—•••—
VAUDEVILLE JOTTINGS.

The *Lady Raffles* is the title of an act which will shortly make its appearance in vaudeville.

Bingham, J. W.—Bijou, Eau Claire, Wis., 24-29.
Bissert and Scott—Henderson's, Coney Island, N. Y., 23-29.

Bark and Lilla—Coney Island, Cincinnati, 24-29.
Beverly, Colonel—Lansing Park, N. Y., 24-29.
Bowers and Curtis—Winthrop, Conn., 24-29.
Burke, Arthur and Mildred—Proctor's, N. Y., 24-29.
Butler, The Olcott House, Detroit, N. Y., 24-29.
Byrd, Harry—Empire Park, Buffalo, N. Y., 24-29.
Bright Brothers—Empire Park, Buffalo, N. Y., 24-29.
Britton's Palace—Silverview Park, Baltimore, Md., Aug. 6.
Brooklyn B.M.—Electric Park, North H. J., 24-29.
Brown and Brown—Wilson Park, Saginaw, Mich., 24-29.
Brown and Wright—Park, Michigan City, Ind., 24-29.
Brown, Whistling Tuna—Coliseum Gardens, Cleveland, O., 24-29.
Bruce, Frank Parker—Dreadnaught, Rochester, N. Y., 24-29.
Burke and La Rue—Proctor's 23d St., 24-29.
Burke's Dogs—Keith's, Phila., 24-29; Keith's, N. Y., 21-Aug. 8.
Burns, Harry—Joplin, Mo., 23-29; Kansas City, 30-Aug. 8.
Burton and Burton—Trocadero, Cham., 24-29.
Burton, Al. H.—Keith's, Boston, 24-29.
Busch Family—O. G. H., Butte, Mont., 24-29.
Bush, Frank—Woodworth's, Lancaster, Pa., 24-29.
Calnead—Winthrop, Conn., 17-29; Bohmer Park, Montreal, Can., 31-Aug. 8.
Campbell and Mack—Morison's, Rockaway Beach, N. Y., 24-29.
Cammaras Sister, Three—Wistarla Grove, N. Y., 31-Aug. 8.
Carberry and Stanton—Lasson, Lowell, Ky., 24-29.
Carlson, C. I.—Mannila's, St. Louis, 24-29.
Carmichael—Hammerstein's, N. Y., 31-Aug. 24.
Carnum Sisters—Spring Grove Park, Springfield, O., 24-29.
Carnustella—Farm, Toledo, O., 24-29.
Cartier and Jordan—Lincoln Park, New Bedford, Mass., 24-29.
Carre's Horse and Dogs—Brighton Beach, N. Y., 23-29.
Carter and Barlet—Doyle's, Atlantic City, N. J., 24-29.
Carter and Blush—Southern Park, Pittsburgh, 24-29.
Carter's Troubadours—Southern Park, Pittsburgh, 24-29.
Vartmell and Harris—Norfolk, Va., 24-29; Atlanta, Ga., 31-Aug. 8.
Cherry and Willard—Shea's, Buffalo, 24-29.
Carus, Emma—Morison's, Rockaway Beach, N. Y., 23-29.
Casad and De Verne—Oak Summit Park, Evansville, Ind., 24-29.
Casey, Mahal—Spring Brook Casino, South Bend, 23-29.
Casium, Three—Ingersoll Park, Des Moines, Ia., 24-29.
Cash and Hamilton—Rosa Point, Nahant, Mass., 24-29.
Chamberlain, The—Pastor's, N. Y., 24-29.
Cherry and Bates—Athletic Park, Buffalo, 24-29.
Christy and Willis—Coney Island, Cincinnati, 24-29.
Clarence Sisters—Olympic, Cham., 24-29.
Clark, George and John—Forsyth, Danversport, Ia., 24-29.
Weston's, Florida Ill., 31-Aug. 8.
Clark, Lucy—Stoll Tower, Eng., 19-21.
Clarkson, The—Temple, Detroit, 31-Aug. 8.
Claude, Toby—Keith's, Phila., 24-29.
Class, John—Hill Street, Railway Park, Ottawa, Canada, 24-29.
Clifford and Orth—Trocadero, Cham., 24-29; Godfrey's, Grand Rapids, Mich., 30-Aug. 8.
Cogan and Bacon—Forest Casino, Rocky Point, R. I., 24-29.
Cogan and Bancroft—Park, Pittsfield, Mass., 24-29.
Park, New Haven, Conn., 31-Aug. 8.
Osby and Way—Casino, Toledo, O., 24-29.
Cole and Glammis—Ocean Pier, Ocean City, N. J., 24-29.
Cole and Johnson—Palace, London, Eng., 17—Indefinite.
Coleman, Al.—Pastor's, N. Y., 24-29.
Coleman Boyd—Bijou, Lansing, Mich., 24-29.
Collins and Hart—Street, London, Eng., June 12—Indefinite.
Collins and Hawley—Valley Forge, Syracuse, N. Y., 24-29.
Colonial Septette, Ye—Fair—Winthrop, Conn., 17-29.
Connelly, The—Olympic, Cham., 24-29.
Corbett, James J.—Olympic, Cham., 24-29.
Cork and Burke—Yumbling Run Park, Pottsville, Pa., 24-29.
Corwey, Percy—Proctor's 23d St., 24-29.
Courtney and Jeannette—Chicago Amusement Enterprise, Prospect, Ill., 24-31.
Cotton Donkeys—Junction Park, Beaver Falls, Pa., 24-29.
Craig, Marsh—Olympic, Cham., 24-29.
CRANE, MR. AND MRS. GARDNER
Keith's, Prov., April 18—Indefinite.
Crane, Mrs. E. A.—Forest Casino, Hutchinson, O., 24-29.
24 Park, Gallon, 30-Aug. 8.
DAY, EDMUND—Olympic, Cham., 24-29.
Dahl, Katherine—Palace, Liverpool, Eng., 24-29.
Trevil, Louisa, 31-Aug. 8, Repeat, Salford, 7-12.
Davis, Violet—Temple, Detroit, 23-29.
Daniels, Walter—Susquehanna Plac, Atlantic City, N. J., 17-Aug. 27.
Dermody Brothers—Riverside Park, Bangor, Me., 24-29.
Detroit, Madge—Crystal Park, Gedalia, Mo., 24-29.
De Butz, Count—Forest Park, Highlands, St. Louis, 24-29.
De Fave Sisters—Summit Park, Utica, N. Y., 24-29.
De Hoills and Valera—Mankato, Wis., 24-29.
De Lacey—Forest Casino, Rocky Point, R. I., 24-29.
De Lacey, The—Novelty, Detroit, Cal., 24-29.
De Lucia, Chevalier—Proctor's 23d St., 24-29.
De Monte and Dinmore—Sioux City, Ia., 24-29.
De Onno Brothers—Fontaine Ferry Park, Louisville, Ky., 24-29.
De Serria, Henrietta—Orph., "Prisco, 2-30, Orph., Los Angeles, 31-Aug. 12.
De Verie's Bears—Electric Park, Detroit, 24-29.
De Witt, Burns and Torrance—Hoag Lake Park, Woonsocket, R. I., 24-29.
Delaphebe—Keith's, Phila., 24-29.
Delmar, The—Electric Park, Newark, N. J., 24-29.
Delmore and Darrell—Gennett, Richmond, Ind., 24-29.
Delmore and Wilson—Empire, Stratford, 24-29.
Deming, Howard's Bush, 31-Aug. 8, Empire, Cardiff, Wales, 7-12.
Delphino and Delmore—Schmer Park, Montreal, Can., 24-29.
Deltion Brothers—Keith's, Boston, 24-29.
Detwill and Gilisand—Henderson's, Coney Island, 24-29.
Derenda and Green—Coliseum Gardens, Cleveland, 24-29.
Deralto, Leo—Lana Park, Pittsburgh, 24-29.
Diamond Comedy Four—Empire, Los Angeles, 24-Aug. 24.
Diamond, George H.—Pastor's, N. Y., 24-29.
Dida—Casino, Manhattan Beach, N. Y., 10-29.
Dida—Riverside Park, Montreal, Can., 24-29.
Diston, Madeline—Keith's, Phila., 24-29.
Down, Will—Levee Park, Auburn, Me., 24-29.
DOHERTY SISTERS—Proctor's, Newark, N. J., 31-Aug. 8.
Don and Thomson—Olympic, Cham., 24-29.
Don, Peter—Idlewild Park, Newark, O., 17-Aug. 7.
Doveran and Nichols—Temple, Detroit, 24-29.
Doveran, James R.—Capitol Park, Hartford, Conn., 24-29.
Dotgraval, Theresa—Temple, Detroit, 31-Aug. 8.
Dow and Mandolin—Olympic, Cham., 24-29.
Dray, Henry, Leslie E.—Berrett, Stockton, Cal.—Indefinite.
Drew, Harold—Rocky Point, Rochdale, Ill., 24-29.
Duff, Mr. and Mrs. Sydney—Shea's, Buffalo, 24-29.
Dunn-Rodney Truppe—Paragon Park, Nanuetek Beach, Mass., 24-29.
Domondia, Les—Coliseum, London, Eng., 17-31.
Duquenois, Flying—Pala's, Manhattan Beach, N. Y., 24-29.
Edmunds, Anne—Joplin, Mo., 24-29.
Eck and Wilson—Forest Park, Highlands, St. Louis, 24-29.
Eckes and Warner—Oakford Park, Greensburg, Pa., 24-29.
Eldridge, Prava—Empire, London, Eng., 18-Aug. 19.
Elmore and Cottrell—Quiggo, South Caro., III., 24-29.
Emerson and Omega—Mannila's, St. Louis, 24-29.
Emory's Dogs—Henderson's, Coney Island, N. Y., 23-29.
Emperors of Music, Four—Electric Park, Albany, N. Y., 24-29.
Empire Comedy Four—Park, Bayonne, N. J., 24-29.
Epps-Dixie Quintette—White City, Cleveland, 24-29.
Eppes, Charles—Coney Island, Cincinnati, 24-29.
Everhart—Lyceum, London, June 1-8—25.
Fablet—Olentangy Park, Columbus, O., 24-29.
Fadettes, The—Keith's, Boston—Indefinite.
Farrell, Cliff—Moore Park, Toronto, Can., 24-29.
Farrell Family—Green Park, Cincinnati, 24-29.
Fentelle and Radcliffe—Irvindale Park, Warren, Pa., 23-29.
Ferngoss and Passmore—Ramona Park, Grand Rapids, Mich., 23-29.
Ferre Camille—Four—Governator's, Atlantic City, N. J., May 22—Sept. 30.
Ferriock, Frank R.—Athletic Park, Buffalo, 24-29.
Fields and Hanson—Lyceum, "Prisco, 17-29.
Fieldward, W. H.—Alhambra, Cham., 24-29.
Fields, V. H.—Henderson's, Coney Island, N. Y., 23-29.
Flood Brothers—Forest Park, Highlands, St. Louis, 24-29.
Florence and Moor—Forest Casino, Rocky Point, R. I., 24-29.
Florence, The—Sisters—Aumont, Moscow, Russia, June 26—Sept. 1.
Flynn, Joe—Valley, Syracuse, N. Y., 24-29.
Ford and Gohrue—Casino, Manhattan Beach, N. Y., 24-29.
Ford and Wilson—Empire, Johannesburg, S. A., June 26-Nov. 1.
Forester, Syd—Proctor's 23d St., 24-29.
Foster's Dog Mike—Calverton, Jamestown, N. Y., 24-29.
Francis, Emma—M. H., Brighton Beach, N. Y., 24-29.

Franchon and Lewis-East End Park, Memphis, Tenn. 24-29.
 Frederick Brothers and Burns-Shea's, Buffalo, 24-29.
 Friedman, The-Unique, Stockton, Cal. 24-29.
 Friedman, Frank-Olympic, Chicago. 24-29.
 Friedman Brothers-Sheridan's Park, Highland, Ill. 24-29.
 French, Henri-M. H. Brighton Beach, N. Y. 24-29.
 Fuller, Ida M.-Circus Varieties, Lehigh, Belgium, 15-21.
 Galt, George-Electric Park, Albany, N. Y. 24-29.
 Galt and Galt-Sheridan's Park, Highland, Ill. 24-29.
 Gardner Children, Three-Rose-Garden, Lancaster, Pa. 24-29.
 24-29, La Crosse, Wis. 24-29.
 Gardner, Jack-Farm, Toledo, O. 24-29.
 Gardner, Jessie C.-Island Park, Easton, Pa. 24-29.
 Gerson, Marion-Casino, Manhattan Beach, N. Y. 24-29.
 Gaten and Nelson-Keith's, N. Y. 24-29.
 Gavin, Platt and Peaches-Luna Park, Johnstown, Pa. 24-29.
 Gaylor-Crystal, Anderson, Ind. 24-29.
 Gaylor, John-Columbus Gardens, Cleveland, 24-29.
 Gaylor and Theod-Batterson, Leipzig, Germany, 1-21.
 21, Empire, Hackney, Eng. Aug. 7-13.
 George, Edwin-Bass Point, Mass. 24-29, Reverse Beach 30-Aug. 5.
 Gilday and Lee-Pastor's, N. Y. 24-29.
 Gilmore and Le Moyne-Bijou, Duluth, Minn. 24-29.
 Gilroy, Haynes and Montgomery-Columbus Gardens, Cleveland, 24-29.
 Girl from Coney Island-Hammerstein's, N. Y. 24-29.
 Girl in Red Domino-Wistar's, N. Y. 24-29.
 Glenroy and Russell-Grand, Tacoma, Wash. 24-29.
 Godfrey and Henderson-Orpheum, Los Angeles, 24-29.
 Goldsmith and Hope-Mayflower Grove, South Hanson, Mass. 24-29.
 Goodwin, Annie-Tupelo, Kan. 24-29.
 Goodman, Musical-Point of Pines, Reverse, Mass. 24-29.
 Gordon, Belle-Henderson's, Coney Island, N. Y. 24-29.
 Gordon, Don and Mac-G. O. H. Potosky, Mich. 24-29.
 Gordon and West-Proctor's, Newark, N. J. 24-29.
 Gould and Burrat-Shea's, Buffalo, 24-29.
 Grand Opera Trio-Henderson's, Coney Island, N. Y. 24-29.
 Gray and Graham-Park, Bayonne, N. J. 24-29.
 Greer, George-James's, Coney Island, N. Y. 17-29.
 Grey, M. Proctor's, Newark, N. J. 24-29.
 Gross, William-Mills, Davenport, Ia. 24-29.
 Guyer and O'Neil-Keith's, N. Y. 24-29.
 Hall, Pauline-Shea's, Buffalo, 24-29.
 Hancock, Frank-McClure, Kewanee, Ill. 17-24.
 Harlan, Edna-Coney Island, Cincinnati, 24-29.
 Harrison, Minnie-Electric Park, Newark, N. J. 24-29.
 Harrington, Dan J.-Valley Park, North Adams, Mass. 24-29.
 Harvey, W. S.-Woodside Park, Phila. 17-29.
 Hathaway, Belle-Solmer Park, Montreal, Can. 17-29.
 Hawthorne and Burr-Keith's, Phila. 24-29.
 Hay, Ulysses-Schaefer's Garden, Columbus, O. 24-29.
 Hedrix and Prescott-Keith's, Boston, 24-29.
 Heeley and Meely-Olympic, Chicago. 24-29.
 HELENA, EDITH-Concert Tour of Switzerland, 17-Aug. 31.
 Henderson and Rose-Oleontangy Park, Columbus, 22-29.
 Henderson, Charles-Young's, Atlantic City, N. J. 10-29.
 Hennings, Lewis and Hennings-Farm, Toledo, O. 24-29.
 Herald Square Comedy Four-Olympic Park, Chattanooga, Tenn. 3-30.
 Henson and James-Central Park, Dover, N. H. 24-29.
 Herbert and Willing-Oleontangy Park, Columbus, O. 24-29.
 Herbert, Carl-Pastor's, N. Y. 24-29.
 Herbert's Dogs-Freebody Park, Newport, R. I. 24-29.
 Hers and Jackson-Columbus, Cleveland, 24-29.
 Hess, Clara-Olympic, Chicago. 24-29.
 Hill and Whitaker-Pavilion, London, Eng. June 12-Indefinite.
 Hillman, George-Broad Ripple Park, Indianapolis, 24-29.
 Hilton, Fred-Pleasure Park, Norwalk, O. 24-29.
 Hoch and Elton-Keith's, N. Y. 24-29.
 Hoffman, Kitty-Bass Point, Nahant, Mass. 24-29.
 Hooper, Ernest-Hammerstein's, N. Y. June 19-July 29.
 Holdsworths, The-Riverside Park, Bangor, Me. 24-29.
 Holback and Parquette-Bijou, Green Bay, Wis. 24-29.
 Holbeck and Bergere-Temple, Detroit, 24-29.
 Howard, Mabel-Pickwick, San Diego, Cal. 24-29.
 Hugel Brothers-Family, Butte, Mont. 24-29.
 Hughes and Hamilton-Freebody Park, Newport, R. I. 24-29.
 Hughes, Mattie-Southern Park, Pittsburgh, 24-29.
 Hurd-Forest Park, Highland, St. Louis, 24-29.
 Hyde and Heath-Crystal, Leadville, Col. 31-Aug. 5.
 Indian Band-Farm, Toledo, O. 24-29.
 Innes and Ryan-Cook's Park, Evansville, Ind. 24-29.
 Italian Trio-Woolworth's, Lancaster, Pa. 24-29.
 Jackson, Harry and Kate-Dominion, Winnipeg, Can. 24-29.
 Jacksons, Three-East End Park, Memphis, Tenn. 24-29.
 Jacoby, Josephine A.-Bijou, Calumet, Mich. 24-29.
 Bijou, Marquette, 31-Aug. 6.
 Joana, Hugh-Wistar's, N. Y. 24-29.
 Jennings and Jewell-O. H. Manitowish, Wis. 24-29.
 Jensen, Sydney-Woodland Park, Danville, Ill. 24-29.
 Johnson, Fred and Decatur, 30-Aug. 5.
 Johnson and Wells-Woolworth's, Lancaster, Pa. 24-29.
 JOHNSON, MUSICAL-Proctor's, Newark, N. J. 24-29.
 John, J. S. Proctor's, 24-29, 31-Aug. 5.
 John, S. S. Proctor's, 24-29, 31-Aug. 5.
 Kates Brothers-Forest Park, Kansas City, 24-29.
 Kaufman, Reba-Alhambra, London, Eng. May 15-July 31.
 Keenan, Frank-M. H. Brighton Beach, N. Y. 24-29.
 Kelly and Reno-Wistar's, N. Y. 24-29.
 Kenna, Charles-Talanga Park, Attleboro, Mass. 24-29.
 24-29, Lincoln Park, New Bedford, 31-Aug. 5.
 Kennedy and James-Pastor's, N. Y. 24-29.
 Kennedy and James-Pastor's, N. Y. 24-29.
 24-29, Keith's, N. Y. 24-29.
 Keener and Watson-Governor's, Atlantic City, N. J. 24-29.
 Kena, Walsh and Melrose-Woodcock, R. I. 24-29.
 Kenyon, Park, Jamestown, N. Y. 31-Aug. 5.
 Keweenaw, Dorothy-Kurawal, Lucerne, Switzerland, 10-Aug. 31.
 Kenyon and De Garma-Talanga Park, Attleboro, Mass. 24-29.
 King, George-Pickwick, San Diego, Cal. 24-29.
 King, Mr. and Mrs. Sam-Southern Park, Pittsburgh, 24-29.
 King, Will-Empire, Freeport, Ill. 24-29.
 Kingsley and Lewis-Keith's, Phila. 24-29.
 Klein, Ott Brothers and Nicholson-Hippodrome, London, Eng. 12-13-Aug. 12.
 Kohler and Marion-Norumbega Park, Ashland, Mass. 24-29.
 Koppes, The-Saratoga Park, Pottsville, Pa. 24-29.
 Koppes and Chaplain-Clute, Potosky, Aug. 5.
 La Clair and West-Ocean Pier, Sea City, N. Y. 24-29.
 La Clair-Park, New Albany, Ind. 24-29.
 La Dell, Frederick-Grand, Reno, Nevada, 24-29.
 Lancaster, The-Bancroft Park, Chester, Pa. 24-29.
 24-29, Beach, R. I. 24-29.
 Lane, Chris-Chester Park, Cincinnati, 24-29.
 Lark and Adams-London, Can. 24-29.
 La Toll Brothers-Luna Park, Coney Island, N. Y. 24-29.
 La Tour, Irene-Hoag Lake, Woonsocket, R. I. 24-29.
 Lawrence, Lillian-Mannion's, St. Louis, 24-29.
 La Ven and Cross-Mannion's, St. Louis, 24-29.
 La Vine and Walton-Fort Sheridan Park, Fort Sheridan, Ill. 24-29.
 24-29, Lake Michigan Park, Muskegon, Mich. 30-Aug. 5.
 Lawrence and Harrington-Proctor's, Newark, N. J. 24-29.
 Lawrence, Al-Brighton Beach, N. Y. 24-29.
 Le Bar-Family, Butte, Mont. 24-29.
 Le Clair and Hard-Henderson's, Coney Island, N. Y. 24-29.
 Le Clair-Park, New Albany, Ind. 24-29.
 Lee and Warner-Hanlon's Point, Toronto, Can. 24-29.
 Lee, Henry-Casino, Manhattan Beach, N. Y. 24-29.
 Lee, The-Proctor's Park, Erie, Pa. 24-29.
 Leighton, Lillian-Bijou, Duluth, Minn. 24-29.
 Leisler, Nita-Temple, Detroit, 24-29.
 Lennon, Bert-Park, Putnam, Conn. 24-29.
 Leonard, Grace-Casino, Toledo, 24-29.
 Le Page, Victoria, N. Y. 24-29.
 Leslie, George W.-Baldwin, Potosky, 24-29.
 Lester and Moore-Olympic, Chicago. 24-29.
 Levy, Mr. and Mrs. Jules-Utahna, Ogden, Utah, 24-29.
 Lewis, Al-Godfrey's, Grand Rapids, Mich. 24-29.
 Lindsay's Dogs and Monkeys-Casino Park, Kalamazoo, Mich. 24-29.
 Lindsay, George A.-Governor's, Atlantic City, N. J. 24-29.
 Littlefield, Mr. and Mrs. Nell-G. O. H. Potosky, Mich. 24-29.
 24-29, Wrentham Beach, Bay City, 30-Aug. 5.
 Lloyd, Herbert-Pastor's, N. Y. 24-29.
 Lockhart's Elephants-Chester Park, Cincinnati, 31-Aug. 5.
 Lorelei, H. M.-Central Park, Allentown, Pa. 24-29.
 Louisa Brothers-Pickwick, San Diego, Cal. 24-29.
 Louisa, Milla-Luna Park, Coney Island, N. Y. 24-29.
 Loder, Mr. and Mrs. Fred-Valley Park, North Adams, Mass. 24-29.
 Long Beach, Gloucester, Mass. 31-Aug. 5.
 Lou-Picco Troupe-Fountain Park, Louisville, 24-29.
 Lohman, Four-Proctor's, Newark, N. J. 24-29.
 McCall, Mrs. Pastor's, N. Y. 24-29.
 McCarthy, Miles-Oleontangy Park, Columbus, O. 24-29.

McCall and O'Neill-Fountain Park, Louisville, 24-29.
 McGrath Brothers-Electric Park, Newark, N. J. 24-29.
 McKinnon and Reed-Rock's Park, Columbia, S. C. 24-29.
 24-29, Thunderbolt Park, Savannah, Ga. 31-Aug. 5.
 McKinnon Sisters-Forest Casino, Rocky Point, R. I. 24-29.
 MACARTE SISTERS-Alhambra, Brighton, Eng. 24-29.
 24-29, Palace, Southampton, 31-Aug. 5, Knapton, Newcastle, 7-12.
 Magier, Jack E. Park, Southampton, Conn. 24-29.
 Magic Kettle-Morrison's, Rockaway Beach, N. Y. 24-29.
 Majestic Musical Four-Henderson's, Coney Island, N. Y. 24-29.
 Majestic Trio-Southern Park, Pittsburgh, 24-29.
 Manning and Drew-Columbus Gardens, Cleveland, 24-29.
 Mann and Haines-Pickwick, San Diego, Cal. 24-29.
 Mann, Twin-Wistar's, Coney Island, N. Y. 17-29.
 Marks Trio-Casino, Toledo, O. 24-29.
 Marcano, Navaro and Marcano-Shea's, Buffalo, 24-29.
 Marston and Pearl-Woolworth's, Lancaster, Pa. 24-29.
 Marlow, Ed S.-Auditorium, Indianapolis, 24-29.
 Marshall, The Mystic-Synthetic Halls, London, Eng. 17-Aug. 28.
 Martin Brothers-Valley, Syracuse, N. Y. 24-29.
 Martin and Ridgeway-Keith's, Phila. 24-29.
 Martine Brothers-Seguin Tour, South America, June 15-16-18.
 Mason, John-Proctor's, Newark, N. J. 24-29.
 May and Albright-Keith's, Phila. 31-Aug. 5.
 May, Daisy-Lakewood Park, Middletown, Conn. 24-29.
 24-29, Wildwood Park, Toledo, O. 24-29.
 Meekins, The-Drop-Forest, Newark, N. J. 24-29.
 Meers, The-Empire, Blackpool, Eng. 17-Aug. 5.
 Meier and Mora-Empire, Swansea, 24-29, Empire, Newport, 31-Aug. 5.
 Mellett's Dogs-Mannion's, St. Louis, 24-29.
 Melville and Apple-Family, Butte, Mont. 30-Aug. 5.
 MERRIDITH SISTERS-London, Eng.-Indefinite.
 Merritt and Bonella-Valley, Syracuse, N. Y. 24-29.
 Merritt, Raymond-Coney Island, Cincinnati, 24-29.
 Metcalfe Troupe-Casino, Manhattan Beach, N. Y. 24-29.
 Milani Trio-Morrison's, Rockaway Beach, N. Y. 24-29.
 Miles and Raymond-Oakwood Park, Pittsburgh, 24-29.
 Miles, Elizabeth-Forest Casino, Rocky Point, R. I. 24-29.
 Mills and Morris-Keith's, N. Y. 24-29.
 Minor and Galbreath-Chester Park, Cincinnati, 24-29.
 Mitchell, Dancing-Freebody Park, Newport, R. I. 24-29.
 Moore and Littlefield-Casino, Manhattan Beach, N. Y. 24-29.
 Morgan and Crane-Riverside Park, Bangor, Me. 24-29.
 Morris and Daly-Electric Park, Newark, N. J. 24-29.
 Morton and Diamond-Keith's, Boston, 24-29.
 Morton, Gertrude-Chester Park, Cincinnati, 24-29.
 Mosher, Elizabeth and Mosher-Temple, Detroit, 24-29.
 Murray, Elmhurst-Casino, Toledo, O. 24-29.
 Murray, Gladys-New York Roof, N. Y. June 12-Aug. 5.
 Narnow's Birds-Forest Casino, Rocky Point, R. I. 24-29.
 Nelson, Katherine-Brighton Beach, N. Y. 24-29.
 Nevarras, Three-Keith's, N. Y. 24-29.
 Nevel and Elbert-Lake Park, Muskegon, Mich. 24-29.
 24-29, Ramona, Grand Rapids, 30-Aug. 5.
 Nible and Bell-Woolworth's, Lancaster, Pa. 24-29.
 Nina-Mankata, Minn. 31-Aug. 5.
 Nugent, J. C.-Proctor's 24-29, 31-Aug. 5.
 O'Brien, George-Oleontangy Park, Columbus, 24-29.
 Cook's Park, Evansville, Ind. 30-Aug. 5.
 Orl, Adele-Purvis-Park, Utica, N. Y. 24-29.
 Orlita and Taylor-Henderson's, Coney Island, N. Y. 24-29.
 Orr and Durr-Forest Casino, Rocky Point, R. I. 24-29.
 Orth and Fern-Keith's, N. Y. 24-29.
 Otto Brothers-Point of Pines, Reverse, Mass. 24-29.
 Parisien, The-Oleontangy Park, Columbus, 24-29.
 Paulinetti-Columbus, London, Eng. June 19-Aug. 12.
 Paulo and Marlow-Electric Park, Albany, N. Y. 24-29.
 Payton and Reed-Morrison's, Rockaway Beach, N. Y. 24-29.
 Pelet, Fred and Annie-Four Mile Creek Park, Erie, Pa. 24-29.
 Pelet, Celeron Park, Jamestown, N. Y. 31-Aug. 5.
 Peo and Wilson-Paragon Park, Nantasket, Mass. 24-29.
 Peckoff Troupe-Hammerstein's, N. Y. 24-29.
 Peewitt-Hammerstein's, N. Y. 24-29.
 Pierce and Roslyn-Dominion, Winnipeg, Can. 24-29.
 Piquet, James R.-Elmira, N. Y. June 25-Aug. 1.
 Radford and Valentine-Empire, Middleboro, Eng. 24-29.
 24-29, Metropole, Gateshead, 31-Aug. 5, Tivoli, London, 1-Sept. 16.
 Rado and Rado-Keith's, Phila. 24-29.
 Raimond and Good-Pleasure Park, Norwalk, O. 24-29.
 24-29, Rapoll-Valley, Syracuse, N. Y. 24-29.
 Ratsenbender Sextette-Proctor's 24-29, 31-Aug. 5.
 Raymond and Caverly-M. H. Brighton Beach, N. Y. 24-29.
 Redford and Winchester-Ramona Park, Grand Rapids, Mich. 30-Aug. 5.
 Reno and Murray-Olympic, Chicago. 24-29.
 Rice and Prevost-Hammerstein's, N. Y. 3-29.
 Rice's Dogs and Monkey's-Casino, Toledo, O. 24-29.
 Rich, Jack and Bertha-Columbus Gardens, Cleveland, 24-29.
 Richings, Caroline-Forest Casino, Rocky Point, R. I. 24-29.
 Ridgeway, Martin-Electric Park, Newark, N. J. 24-29.
 Rogers, Will-Hammerstein's, N. Y. 17-29.
 Rosny Sisters-Hammerstein's, N. Y. 24-29.
 Ross and Lewis-Empire, Oldham, Eng. 24-29.
 Empire, Portsmouth, 31-Aug. 5, Metropole, Manchester, 7-12.
 Rosset, Hammerstein's, N. Y. 10-29.
 Rossova, Three-Solmer Park, Montreal, Can. 24-29.
 Royce, Ray L.-Keith's, Phila. 24-29.
 Russell and Tilly-Electric Park, Baltimore, 24-29.
 Russell, Billy-Oxford, London, 24-29.
 Russell, Dorothy-Freebody Park, Newport, R. I. 24-29.
 24-29, Shea's, Buffalo, 31-Aug. 5.
 Russell, May-Forest Casino, Rocky Point, R. I. 24-29.
 SABEL, JOSEPHINE-Paris, France-Indefinite.
 Sabel, Chalk-Keith's, Phila. 24-29.
 Scott and Wilson-Temple, Detroit, 24-29.
 Sears-Steeplechase Pier, Atlantic City, N. J. 10-29.
 Seeth, Julius-Luna Park, Coney Island-Indefinite.
 Selons-Point of Pines, Reverse, Mass. 24-29.
 Sherman and De Forest-Proctor's 24-29, 31-Aug. 5.
 Sherman and Fuller-Valley, Syracuse, N. Y. 24-29.
 Shiman, K.-Athletic Park, Buffalo, 24-29.
 Simpson, Cherish-Casino, Manhattan Beach, N. Y. 31-Aug. 5.
 Sloan, Blanche-Proctor's 24-29, 31-Aug. 5.
 Smid and Kessner-Oleontangy Park, Columbus, O. 24-29.
 24-29, Columbus Gardens, Cleveland, 30-Aug. 5.
 Smith and Arado-Casino, Toledo, O. 24-29.
 SWEETHEART, C. M. C. L. E. Y-Freebody Park, Newport, R. I. 24-29.
 Spiel Brothers and Mack-Keith's, Boston, 24-29.
 Staley, Violet-Keith's, N. Y. 24-29.
 St. Belmos-Paragon Park, Nantasket Beach, Mass. 24-29.
 Steele, Doty and Coe-M. H. Brighton Beach, N. Y. 24-29.
 Stevens, Rose-Valley, Syracuse, N. Y. 24-29.
 Stine and Evans-Pastor's, N. Y. 24-29.
 Stinson and Morton-Keith's, Boston, 24-29.
 St. John and Le Ferre-Pleasure Bay, N. J. 1-Indefinite.
 St. Onge Brothers-Electric Park, Baltimore, 24-29.
 Stuart-Electric Park, Baltimore, 17-29.
 Stinson and Burton-Pleasure Bay, Erie, Pa. 24-29.
 24-29, Myer's Lake Park, Canton, O. 30-Aug. 5.
 Swiggs and Brown-Olympic, Chicago. 24-29.
 Tannans, The-Athletic Park, Buffalo, 24-29.
 Tenley, Elmer-Keith's, Boston, 24-29.
 Taylor, Mac-Palace, Boston-Indefinite.
 Teal, Raymond-Casino, Los Angeles, 5-Aug. 5.
 Theo Trio, Jack-Electric Park, Baltimore, 24-29.
 Thorne, Mr. and Mrs. Harry-Park, Bayonne, N. J. 31-Aug. 5.
 Thorne, Juggling-Dreamland, Rochester, N. Y. 24-29.
 Tobin Sisters-Keith's, Phila. 24-29.
 Traveller and Landers-Chester Park, Cincinnati, 24-29.
 Trocadero Quartette-Oleontangy Park, Columbus, O. 24-29.
 Troubadour Four-Rock Springs Park, East Liverpool, 24-29.
 24-29, Myer's Lake Casino, Canton, 30-Aug. 5.
 Troubadours, Three-Athletic Park, Buffalo, N. Y. 24-29.
 24-29, Renwick Park, Ithaca, 30-Aug. 5.
 Tuoda-Park, Utica, N. Y. 24-29.
 Turner, J. O.-Luna Park, Coney Island, N. Y.-Indefinite.
 Vagg, Milo-Electric Park, Detroit, 24-29.
 Valdares, The-Luna Park, Pittsburgh, 24-29.
 Valveros Bombardment-Solmer Park, Montreal, Can. 24-29.
 Valveros, The-Riverside Park, Bangor, Me. 24-29.
 Van Allen, Steve-Morrison's, Rockaway Beach, N. Y. 24-29.
 Vane, The-Lake Park Casino, Birmingham, Ala. 24-29.
 Vassar Girls-New York Roof, N. Y. June 12-Aug. 5.
 Vivian-Coney Island, Cincinnati, 17-29.
 Volker, Mr. and Mrs. Fred-Forest, Los Angeles, 17-29.
 Von Gofre and Cottrill-Ramona Park, Grand Rapids, Mich. 24-29.
 24-29, Lake Park, Madison, Wis. 30-Aug. 5.
 Vontello and Nina-Keith's, Phila. 24-29.
 Wall, Jimmy-Point of Pines, Reverse, Mass. 24-29.
 Wallace, Franklyn, and Black Birds-Henderson's, Coney Island, N. Y. 24-29.
 Walsh, John-Electric Park, Newark, N. J. 24-29.
 Ward and Raymond-Riverside Park, Bangor, Me. 24-29.

VAUDEVILLE.

SID LAXTER

Aerial Cyclist,
 Assisted by
 Beatrice Southwick.

Picture in your mind's eye a man going through the frame of a bicycle on a slack wire. I am the originator and the only man in the world accomplishing the feat.

Tremendous success last week at Keith's, N. Y.

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VAUDEVILLE.

HIGH CLASS SKETCH FOR SALE.

FOUR PEOPLE.
 J. J. LUTHER, 302 W. 2nd.

chorus of singers and dancers and a full acting company, including John A. Rowland.

Charles A. Taylor's latest play, "Held for Ransom," proved an unqualified success at the Grand Avenue Theatre, Seattle, Wash., the week of July 12. Laurette Taylor scored an emphatic hit as Sparkle, the Sultan's favorite.

Through an error, the play and the play company advertised in last week's Mirror as available for repertoire. It is available for stock only, and several contracts have already been made for its use next season. Scheraga and Company are the New York representatives for Samuel Lewis, owner of the play.

Dora Horn was obliged to refuse all offers, owing to the illness of her sister, who she was nursing at Auburn, N. Y. She has now returned to New York, and will consider propositions for next season.

Selwyn and Company have received a cable that Mrs. M. G. Spomer has secured for them two of London's latest successes. It is very likely that one of Mrs. Spomer's daughters will be starred in one of these productions this coming season.

John F. Congrove has secured Child Slaves of New York. King of the Opium Ring, and Broken Hearts through Selwyn and Company for the May Fluke company.

Frank Eldridge is no longer connected with the direction of the tour of Eben Holden, and any one looking the attraction under his name is doing so illegally.

An organized comic opera company of thirty people playing royalty bills can be secured for a four weeks' park engagement by addressing Kenora, care this office.

Crestline, Ohio, will have a new theatre, which will be completed about Sept. 1, and will be managed by George H. Beck, who is now looking attractions.

Excellent table board and comfortable lodgings can be secured by professionals one block from Broadway at Faver, 228 Seventh Avenue.

An Suble Forks, a good show town in Northern New York, has an up-to-date theatre in Kemp's Theatre, which will be ready to open after Aug. 1. J. J. Long is the manager.

The Berkeley Lyceum Theatre, located on West Forty-fourth Street, the same block as the New York Hippodrome, is offered for rent or to lease, by Walter C. Jordan. The house is a grand floor theatre and is fully equipped.

A. Avery, care the Chicago office of The Mirror, wants a theatre in a city of 100,000 or over for a first-class company.

Mabel Hollins has been composing songs which have been so successful that two entitled "I Would Like to Live a Thousand Years Young Now," words by W. Le Baron, and "To My Fan," words by Tompkins, have been accepted by a well-known manager for introduction into a new musical comedy to be produced early in September.

STARS AT LIBERTY.

Edwin Mordant and Ola Humphrey are at liberty for joint engagement next season, and may be addressed care this office, or at the several agencies. They starred several seasons ago in The Prisoner of Zenda, and have since been co-stars at the head of their own organization, the Mordant-Humphrey company, which has appeared with signal success East and West, producing only high-class royalty plays. Mr. Mordant is a leading man of recognized ability and a producer of experience. Miss Humphrey is one of the strongest leading women on the American stage. Both are thoroughly experienced in stock work, and have appeared in some of the notable productions of recent years. Among the plays they have appeared in may be mentioned The Climbers, The Wife, Janice Meredith, Miss Haden, La Tendre, Manoeuvres of Jane, Cowley and the Lady a Gold Mine, The Christian, Barnes of New York, Under Two Flags, Camille, Captain Letterblair, Hoodman Blind, Girl I Left Behind Me, Shenandoah, Paddyhead Wilson, Secret Service, and a round of the Shakespearean and romantic characters.

DATES AHEAD.

(Received too late for classification.)

A SLAVE OF THE MILL (Gordon and Bennett, mgrs.; Harry Gordon, mgr.); Chicago, Ill., Aug. 6-12.

AT CRIPPLE CREEK (H. J. Carpenter's); Waukegan, Ill., Aug. 5, Joliet, 4, Rock Island 5, Muscatine, Ia., 6, Burlington 7, Ft. Madison 8, Keokuk 9.

CREATOR BAND (Howard Pew and Frank Gerth, mgrs.); Toledo, O., July 30-Aug. 4.

LAKYAT, WILTON (Wm. A. Brady, mgr.); Duluth, Minn., Aug. 11, 12, Winnipeg, Man., 14-16.

MACKAY'S BUCKEYE CIRCUS (Andrew Mackay, mgr.); Saginaw, Mich., July 29, Bay City Aug. 5.

ORPHEUM STOCK (Edward Doyle, mgr.); Urbana, O., July 31-Aug. 5, Crestline 7-12.

SI FLUNKARD (W. A. Junker, mgr.); South Haven, Mich., July 24, Benton Harbor 25, Rockland 26, Three Rivers 29, Hastings 31, Grand Lodge Aug. 1, Iola 2, Belding 3, Greenview 4, Cadillac 5.

Born.

FOY.-To Mr. and Mrs. P. C. Foy, on July 12, a daughter.

SEYMOUR.-A daughter to Mr. and Mrs. Fred H. Seymour (Louise Carter), at Silver City, N. M., on July 7.

Died.

ANDREW-ABBOTT.-In Boston, Mass., on July 12, Jack Andrew, of Boston, the son of Mrs. Abbott, of St. Louis, by the Rev. Dr. Merrick.

CRIDDLE-ROGERS.-At Bridgeport, Conn., on July 16, Joseph C. Criddle and Mrs. Nora Agnes Rogers.

PERRY-JONES.-At Moncton, N. B., on July 17, G. H. Perry and Jennie Jones.

Died.

ASHLAND.-Dorothy Vivian Ashland, at New York city, on July 15.

BAUER.-On July 15, at Saranac Lake, N. Y., Mrs. Clara L. Bauer (Clara Howard).

BRINK.-Edwin J. Brink, at Ashland, Wis., on June 29, aged 63 years.

COHN.-Solomon Cohn, at Warwick, N. Y., on July 8.

FULLER.-George F. Fuller, at Montreal, N. J., on July 4, aged 84 years.

EVANS.-Frank J. Evans, at New York city, on July 17, aged 63 years.

LANCASTER.-Albert Edmund Lancaster, at Montclair, N. J., on July 10, aged 64 years.

LINDNER.-Mrs. Margaret Lindner, at Rochester, N. Y., on July 19, aged 65 years.

OTTO.-Adolph Otto, at Flushing, N. Y., on July 18, aged 46 years.

PHILLON.-Mrs. Mary Belle Phillon, at Akron, O., on July 16, aged 30 years.

THOMAS.-Edwin A. Thomas, aged 32 years.

WITHERS.-William R. Withers, at Waukegan, N. J., on July 14, aged 70 years.

CURRENT AMUSEMENTS.

Week ending July 29.

AERIAL GARDENS-Lifting the 148-8th week-43 to 48 times.

EDEN MUSEE-Figures in Wax and Vaudeville.

HERALD SQUARE-Sam Bernard in The Hocking Girl-12th week-87 to 89 times.

KEITH'S UNION SQUARE-Continues Vaudeville.

LYRIC-Jefferson De Angelis in Fantasia-23th week-221 to 228 times.

NEW YORK ROOF-When We Are Forty-one-7th week-37 to 42 times.

PARADISE ROOF-Evenings, Vaudeville.

PASTOR'S-Vaudeville.

PROCTOR'S FIFTH AVENUE-Once Upon a Time.

PROCTOR'S FIFTH AVENUE-Once Upon a Time.

PROCTOR'S TWENTY-THIRD STREET-Vaudeville.

PROCTOR'S TWENTY-THIRD STREET-Jim the Westerner.

The comic opera companies in the field next season will be those of The Bostonians, Lillian

KANSAS CITY, MO.—The bill at Hopkins' Fox

24-25: Italian Trio, Violet Dale, Harry Butler and
Clarke and Temple, and the Four Grohs 16-22.

KANSAS CITY, MO.—The bill at Hopkins' Fox

THE ARNOLD COLLECTION.

Rare Letters of Stage History Bring Good Prices—Books and Playbills.

The continuation of the sale catalogue of the J. H. V. Arnold collection shows some unusual bargains obtained by collectors. The lots are priced per piece, with the purchaser's name and the number of the lot as catalogued.

284. Charles H. Eaton. Early Boston tragedian. A. L. S. Jan. 12, 1841, to Lodiow and Smith, in regard to a benefit; D. S. Oct. 28, 1842, signature to a theatrical contract with J. S. Jones (his last engagement). Photograph, playbills and cuttings. Bought by George D. Smith, \$1.50.
285. Elizabeth Edwin (Mrs. John Edwin, Jr.). English actress. A. L. S. to R. H. Killiston. "Sommer than take 8 pounds per week from Drury Lane I would hire a garret and take in washing," etc. Portrait and benefit playbill, July 10, 1810. Bought by Mr. Forrest, \$1.50.
286. Robert W. Killiston. Eminent actor, the first comedian of his day. A. L. S. Portrait in stippie, engraved caricature by Cruikshank, and playbills. Bought by George D. Smith, \$1.50.
287. A. L. S. Jan. 13, 1813, in regard to the production of a tragedy by Coleridge at the Surrey Theatre. "Poor Charles Lamb, I have known his eccentricities long, but you cannot esteem either him or Coleridge more than I do." Bought by same buyer, \$1.50.
288. Fanny Ellsler. Danseuse. A. L. S. Aug. 7, 1808. Speaks of the success of her new ballet. Lithograph portrait as La Ottava, playbills and cuttings. Bought by Alfred Beck, \$4.50.
289. Elton's Theatrical Budget. No. 2, new series, containing comic songs, recitations, etc. Frontispiece, Mr. Wilson as Paul Pry (colored). 16mo. sewed, 96 pp., uncut. New York, 1828. Rare. Bought by D. T., \$2.50.
290. William Farrar. English comedian, the celebrated "Sir Peter Teasle." A. L. third person. Portrait and playbills, including his last appearance and farewell benefit, July 10, 1855. Bought by Alfred Beck, \$0.75.
291. Helen Fancher (Lady Martin). Actress. A. D. S. April 2, 1884, a quotation from Cymbeline, with playbills; Sir Theodore Martin, English actor. A. D. S., a translation from Helme. (Two.) Bought by George D. Smith, \$2.75.
292. Charles Fennell. English actor and manager. A. L. S. March 19, 1872. Very fine. Bought by Mr. Hall, \$1.75.
293. James Fennell. Actor and author; appeared in America in 1798. A. L. S. Philadelphia, Dec. 18, 1814, to his wife, containing much good advice. Extremely rare. Bought on order, \$6.
294. Augustus W. Fenno. Favorite actor. A. L. S. Sept. 17, 1856, giving a long and full account of his theatrical career. Playbills. Bought by Mr. Forrest, \$2.50.
295. Madame E. Peron. Vocalist and actress, appeared at the Park Theatre in 1828. A. L. S. Albany, July 30, 1833, applying for an engagement at the Pittsburgh Theatre. Scarce. Bought by Alfred Beck, \$2.
296. Joseph M. Field. Comedian, editor and author. A. L. S. April 17, 1853, to N. M. Lodiow. "Brooke comes in a few nights; I should like to hire the music of Cymbeline from him," etc. Playbills. Bought by same buyer, \$1.50.
297. Henry J. Finn. Comedian; lost in the burning of the steamer "Lexington." A. L. S. Jan. 12, 1840, to F. C. Wemyss, an interesting letter on theatrical matters, and the last written by Finn, the "Lexington" having been burned Jan. 13. Playbill of the benefit to the widow and orphans of Finn, March 21, 1840. Bought on order, \$4.50.
298. A. L. S. Dec. 31, 1853, to F. C. Wemyss, bitterly complaining the manner in which he had been treated at the Pittsburgh Theatre. Bought by D. T., \$2.50.
299. William J. Florence. Comedian. A. L. S. to William Winter. Photograph, 22 Bowdoin St., playbills and cuttings. Bought by W. Benjamin, \$1.50.
300. Thomas Flynn. English actor, boon companion of the older Booth. A. L. S. Sept. 10, 1842, to J. S. Jones, expressing a desire to play at the Erasmus Theatre. Good theatrical letter and very rare. Bought on order, \$5.25.
301. A. L. S. Baltimore, Jan. 15, 1838. "We open on Monday with the best of the Park company; O'Connor and Rogers will do something during the engagement," etc. Bought on order, \$5.
302. Maria Foote (Countess of Harrington). English comedienne. A. L. S. May 14, to Miss Curtis, in regard to an engagement at Drury Lane; Samuel J. Foote, father of Maria Foote, A. L. S. 1814, referring to the performance of his daughter. (Two.) Bought on order, \$1.50.
303. Samuel Foote. Actor and dramatist. A. L. S. to David Garrick. "Weak and in English as I am it is impossible for me to resist the temptation," etc. Bought by my own hand how sensibly I am affected by all the kind, friendly things he sent to me," etc. A fine specimen of this rare name. Bought by George D. Smith, \$19.
304. Edwin Forrest. A. L. S. Boston, May 15, 1850, to F. C. Wemyss, requesting him to pay \$200 to George Holland. "The audiences which I have attracted here have not been overboring," etc. Biography. Bought by D. T., \$2.50.
305. A. L. S. Philadelphia, Dec. 28, 1833, giving a list of parts for a Pittsburgh engagement. "Reserve Metamora and the Gladiator, the MSS. of which are in the hands of Mr. Allen." Portrait. Bought by same buyer, \$3.
306. A. L. S. July 24, 1864, inquiring whether Miss Freeman would be competent to play juvenile parts with him; James Oakes. A. L. S. Dec. 6, 1862, relative to a performance of Forrest in Boston. "What appreciation can you expect from an audience many of whom I dare say don't know Mr. Garrick by my own hand how sensibly I am affected by all the kind, friendly things he sent to me," etc. A fine specimen of this rare name. Bought by George D. Smith, \$19.
307. George D. Smith. English actor and dancer. A. L. S. July 6, 1860, to John T. Ford, requesting an engagement; states that Mrs. Gilbert has played Lady Macbeth with Edwin Booth. Bought by W. Benjamin, \$6.50.
308. Mrs. Gilbert. The best representative of old women on the American stage. A. L. S. March 26, 1860, to Augustin Daly. Playbill and biography. Bought by same buyer, \$4.75.
309. John Gilbert. Actor. A. L. S. May 14, 1868. Playbills of the last performances of the School for Scandal by the Wallack company at Wallack's and Park theatres, and of Hamlet by the leading players of America in honor of Lester Wallack, each signed by Gilbert. Photograph and cuttings. (Three.) Bought by George D. Smith, \$1.75.
310. A. L. S. June 13, 1868. Very interesting letter in regard to the closing performances of the Wallack company. "For twenty-six years I had been a member of this company, and the disbandment of this house of pure art is a cause of deep regret." Photograph and cuttings. Bought by Mr. Forrest, \$2.
311. Charles Gilford. Leader of orchestra in Park Theatre and manager of the Bowers Theatre. 1828. A. L. S. New York, Nov. 28, 1827, to Wemyss, asking the loan of the music of the opera Malvina. Scarce. Bought on order, \$3.10.
312. Isabella Glyn (Mrs. K. S. Dallas). Tragedienne. A. L. S. 1870, to William Winter, announcing his immediate sailing for America. Portraits, playbills and biography. Bought by George D. Smith, \$1.50.
313. J. H. Goude. The celebrated "Man-Monkey," appeared at Bowers Theatre in 1831. A. L. S. Richmond Hill Theatre, New York, June 24, 1836, naming terms for an engagement. Bought by Alfred Beck, \$2.25.
314. Charles Gounod. Composer of Faust and other well-known operas. A. L. S. 3 pp., 8vo. Jan. 25, 1878. Portrait. Bought by same buyer, \$2.25.
315. Joseph Grimaldi. Famous clown. A. L. S. to John Pawcett. Application for an order to Covent Garden Theatre. Fine and very rare. Bought by D. T., \$11.
316. James H. Hackett. Shakespearean scholar and comedian. A. L. S. Sept. 20, 1842, to J. S. Jones, arranging date of his Boston engagement. "I shall be very disadvantageously affected by being next after Forrest. Portraits and playbill. Bought by George D. Smith, \$4.25.
317. Thomas H. Hadaway. Comedian. A. L. S. July 22, 1868, to William Davidson. "Nearly 88, 'tis too old to go to school in this world, whatever I am permitted to do in the next." Woodcut portrait and playbills; also William Davidson, A. L. S. 1868. (Two.) Bought by Mr. Hall, \$1.25.
318. Thomas S. Hamblin. Tragedian and manager. A. L. S. Bowers Theatre, Sept. 16, 1842, to J. S. Jones, naming terms for a Boston engagement. "Business here is coming up; the Chatham is done; my low prices have tipped them up entirely." Portrait and twelve playbills, the entire engagement. Covent Garden Theatre, February and March, 1837. Scarce. Bought on order, \$2.

319. Mrs. Thomas S. Hamblin (Louisa H. de Madina). A. L. S. July 20, 1837, to F. C. Wemyss, in relation to the production of a new piece. "My dear friend, the name of a red hot melodrama," also A. L. S. n. d. (Two.) Bought on order, \$1.50.
320. Hamlet. The stage-history of famous plays; Hamlet, from the actor's standpoint, its representative and a comparison of performances by E. F. Phelps. Illustrated, 4to., in the original sheets, uncut and unopened. New York, 1890. No. 17 of only twenty-five copies on large paper. Bought by Mr. Walsh, \$2.50.
321. John T. Harley. English comedian and vocalist. A. L. S. April 1, 1857, to Ben Webster. Portraits and playbills. Bought by Frederick Morris, \$1.40.
322. Catherine Hayes. Noted Irish vocalist. A. L. S. June 8, 1850, regretting her inability to sing at a concert. Bought by Mr. W. Benjamin, \$4.25.
323. Matilda Heron (Mrs. Robert Stoppel). Tragedienne. A. L. S. Oct. 28, 1874, to Mr. Stuart, giving details of a new drama she has just written under the life of Chatterton. My little mother Eliza has a beautiful part in it." Lithograph portrait and playbill of Camille. Bought by George D. Smith, \$3.75.
324. Hibernian Magazine (The) for 1785. Portraits, vignettes, old sheep covers (covers loose) and several pages missing, with two exceptions these are pieces of music. Dublin, 1785. Contains view of Sir Richard Crooke's balloon ascension and a rare portrait of the comedian, who, having been dropped into the Irish Sea from his balloon, was picked up by a passing vessel and brought to America, where he became a comedian at the John Street Theatre under the name of Mr. Richards. Also portraits of Mrs. Bellamy, Mr. Macklin, and others. Bought by same buyer, \$4.50.
325. George H. Hill ("Yankee Hill"). Comedian. A. L. S. Sept. 6, 1842, to J. S. Jones, announcing the date of his arrival in Boston. Photograph and playbill of Hill's first appearance in his famous character of Solomon Swap. Nov. 17, 1837. Bought by D. T., \$1.40.
326. Thomas Hilson. English actor; came to America 1809. A. L. S. New York, July 11, 1811, to James Winston, introducing his fellow countryman, Mr. Brady. Portrait and playbill, including the Charleston, S. C. Theatre, Jan. 19, 1818. Very rare. Also Joseph N. Ireland, A. L. S. 1808, regarding the rarity of Hilson's autograph. (Two.) Bought by Mr. Hall, \$1.50.
327. John Hodgkinson. Actor and manager; appeared at the John Street Theatre, New York, in 1792. A. L. S. New York, Dec. 15, 1794, in regard to plans for a new theatre. "It will be my study to make the stage a mirror of instruction and delight," etc. (Slightly injured.) Very rare. Bought by Mr. Benjamin, \$12.25.
328. George Holland. The Holland memorial. Sketch of the life of Holland, with dramatic reminiscences, anecdotes, etc. Portraits in sheets, uncut and unopened. New York, 1871. Large paper. Only fifty copies issued. Bought by Mr. Jay, \$3.25.
329. A. L. S. Aug. 8, 1848. Portrait, playbills, and cuttings. Rare. Bought by D. T., \$5.25.
330. Joseph G. Holman. Celebrated actor; manager of the theatre at Charleston, S. C. A. L. S. Oct. 11, 1809, in regard to an engagement in Dublin. Portrait and playbill. Bought on order, \$2.50.
331. Laurence Hutton. Plays and players. Post 8vo., cloth. Autograph presentation copy from the author. New York, 1875. Bought on order, \$3.50.
332. Elizabeth Inchbald. Actress, dramatist and novelist. A. L. S. to Mr. Hamilton. Portrait, playbill of The Comedy of Errors, 1786, and biography. Bought by George D. Smith, \$9.25.
333. Joseph N. Ireland. Records of the New York stage, 1750-1800. Two volumes, 4to., unbound, uncut and unopened. New York, 1875. Only sixty copies issued on 4to paper. Rare. Bought by Mr. Hall, \$10.
334. Joseph N. Ireland. Another copy, also 4to edition. Two volumes. One of three copies printed on drawing paper. Volume I in full crimson morocco, volume II in sheets. Mr. A. Simpson's copy. Bought by same buyer, \$12.50.
335. Henry Irving. A biographical sketch. By Austin Stevens. Secreted. Full-page portraits after Whistler and others. Royce cloth. New York, 1884. Bought by George D. Smith, \$2.
336. A. L. S. June 13, 1882; Ellen Terry, signature and date. (Two.) Bought by same buyer, \$2.50.
337. Menu of dinner given to Irving at the Lotus Club, Dec. 16, 1880, containing six different portraits (five in character) of Irving, and signed by him, Francis Wilson and Edward S. Willard. Unique. Bought by Alfred Beck, \$6.50.
338. George Johnston. Noted impersonator of the negro, prominent in the Forrest divorce case. A. L. S. Oct. 9, 1840. "I have a new play which will be a stunner." Bought on order, \$2.50.
339. Fanny Jannet. Tragedienne. A. L. S. Jan. 14, 1809. "The American public prefer to be acted the part of Lady Macbeth by a young, inexperienced girl—it is very different in the old country," etc. Photograph, playbills, and cuttings. Bought by George D. Smith, \$5.
340. Joseph Jefferson. Comedian and author. A. L. S. "Steamer 'Abyssinia,' off Queenstown." Bought by Mr. Forrest, \$1.75.
341. Dr. Samuel Johnson. One of the most eminent English writers. Full-page portraits after A. L. S. London, Sept. 20, 1782, to the Rev. Dr. Taylor. "I have a dreadful disease which nothing but Mr. Pott's knife can remove, and the operation is not without danger, but I think it more prudent to venture," etc. Very fine. Bought by George D. Smith, \$21.
342. Robert Johnston. Old time New York actor. Original prospectus of the "American Encyclopedia Dramatica," with manuscript circular signed by the author (Johnston). Bought on order, \$2.50.
343. Henry Erskine Johnston. English actor and comedian. A. L. S. April 10, 1837, to F. C. Wemyss. Gives an interesting account of his troubles while en route to Pittsburgh. Portrait in character. Bought by Mr. Forrest, \$2.50.
344. John Johnston. Irish comedian and vocalist; father-in-law to James W. Wallack. A. L. S. April 30, 1830. "I shall be miserable till I have the song back—I am the worst study on Earth." Bought by Mr. Forrest, \$2.50.
345. George Jones (the Count Joannes). Tragedian and author. A. L. S. March 5, 1845, to G. P. R. James, soliciting his aid in obtaining a presentation at Court. Mentions his recitations by the Kings of France and Prussia, the Duke of Wellington, etc. Curious and characteristic. Bought by D. T., \$1.75.
346. Mrs. Dorothea Bland. Famous actress, mistress of the Duke of Clarence. D. S. London, Aug. 6, 1813, indorsement upon a draft for £50, payable to her order on account of Covent Garden Theatre. Bought by George D. Smith, \$2.50.
347. Charles Keen. Actor and manager, son of Edmund Keen. A. L. S. Oct. 30, 1840. Mentions Buckstone and Boucicault. "The drama is very pretty and interesting, but not all up to the level for us." Portraits and playbills. Bought by same buyer, \$2.75.
348. Mrs. Charles Keen (Ellen Tree). English actress. A. L. S. June 3, 1867, to Mrs. Gibson, giving details of Mr. Keen's illness. Portraits and playbills. Bought by same buyer, \$2.25.
349. Edmund Keen. The great Tragedian. A. L. S. Aug. 30, 1821, to R. W. Elliston. A fine and interesting letter in regard to his impersonation of Shakespearean characters. "If we had a Mrs. Siddons for the Julia, the play might be made of consequence—Lear, I think, too, very well worthy of our consideration," etc. Playbills of Richard III and of King Lear, biographies and cuttings. Bought by same buyer, \$20.
350. Mrs. Mary Keen. Wife of Edmund Keen. Actress. A. L. S. June 8, 1817, to Miss Porter. Mentions her "little boy." Playbill. Bought by same buyer, \$2.50.
351. Laura Keane. Actress and manager. A. L. S. Oct. 12, 1863, in regard to her Western trip. "They like me and the houses have steadily increased," etc.; also D. S. (legal). 1850. (Two.) Bought on order, \$1.50.
352. Frances H. Kelly. English comedienne. A. L. S. June 19, 1826, proof portrait, playbills and cuttings; Lydia E. Kelly (her sister), played in United States A. L. S. Sept. 30, 1823, proof portrait and playbills. (Two.) Bought by Frederick Morris, \$1.10.
353. Michael Kelly. Irish composer and vocalist. A collection of over one-hundred letters of Kelly, with curious verses, many playbills and a large number of contemporary cuttings, arranged chronologically, a remarkable lot. Bought by George D. Smith, \$11.50.
354. Charles Kemble. English actor and author. A. L. S. Garrick Club, March 14, 1846. Interesting letter relative to the management of the Covent Garden and Haymarket theatres. Portrait and playbills. Bought by Frederick Morris, \$2.25.
355. A. L. S. (New York), to John Howard Payne, curtly declining to appear at a complimentary benefit, with long indorsement in hand, writing of Payne as a "Kemble's conduct in the matter and his reasons therefor." Bought on order, \$4.30.
356. Fanny Kemble. Actress and authoress. A. L. S. to Miss Boyle, stating that she has no acquaintance among American publishers. Very fine. Bought by Mr. West, \$2.50.
357. A. L. S. "Fanny." Aug. 22, 1845, in regard to literary matters and her family troubles. A most pathetic letter, written only a few days before leaving her husband's house. Invaluable. Bought on order, \$5.
358. Thomas Kilner. Actor and manager; appeared at the Park Theatre in 1815. A. L. S. 1836, to F. C. Wemyss, mentions Mrs. Austin, Mrs. Shuman, and others; Henry J. Finn, A. L. S. 1 p. 4to, signed also by Kilner. (Two.) Bought on order, \$1.85.

(To be continued.)

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